







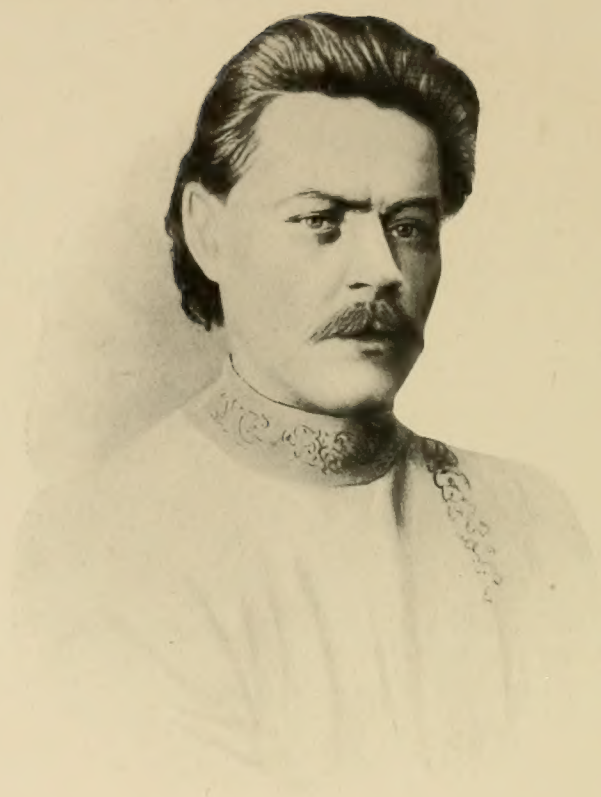








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MAXIM GORKY

## MAXIM GORKY, THE AUTHOR-EXILE. A REPRESENTATIVE OF NEW RUSSIA

I have come from below, from the nethermost ground of life, where is naught but sludge and murk. I am the truthful voice of life, the harsh cry of those who still abide down there and who have let me come up to witness their suffering. They also long to rise to self-respect, to light and freedom.

—MAXIM GORKY

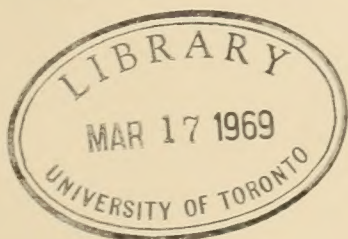


T the present moment a great page of history is being written by the hand of Divine Justice in letters of blood and fire; while spectators from afar regard with interest all representative individuals of the belated European country now surely passing from servitude to liberty.

"Young Russia" is a conglomerate of personalities. Its leaders taken all together resemble nothing so much as a stone-formation of volcanic origin, in which the various strata pierce the soil, each one at a different point, and each showing the traces of the fire which has scathed it.

Some ten or twelve of these leaders, through their writings or their action, have made themselves known to the reading public of America. Again, among this number several men, since the opening of the new year, have awakened keen interest and sympathy in the outside world: notably, the priest Gapon, who appears to be protected by some strange power, as he leads the insurgents, while the bullets fall harmlessly about him; Hessen, the editor of the "Journal Provno;" and Maxim Gorky, "the poet of tramps and thieves." The last named, the subject of the present slight sketch, is a typical, inevitable product of the political and social conditions of the Empire: one also of a species most deeply to be deplored, as full of power which has been perverted by the stress of tyranny, poverty and cruelty.

Russian genius, which, a few years ago, was so strangely fascinating to the thinkers of Western Europe and of America, has become, through familiarity, somewhat repellent. That which, at first, seemed to be the expression of a free, vigorous, and generous spirit, appears now under the guise of untamed barbarism. It is uncertain to one who examines Russian literature, music, or art, whether the principle behind the work is one of progress or one of decay; whether the revolt against order and form there so aggressive is that of a creative force, or that of impotent violence. The pessimism there pervasive to the point of saturation, ends by overwhelming the foreigner, by so



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## MAXIM GORKY

disturbing the needle of his mental compass that, in his confusion, he is ready to accept as truth the despairing words put into the mouth of one of Turgenieff's characters: "Each of us is guilty by the fact that he lives."

This sentence written by the author who is regarded as Russia's aspiration personified, working with instruments of wide cosmopolitan culture, is no more overcharged with the sense of personal helplessness than the words attributed to the social pariahs who people the romances and tales of Gorky: a strange world composed of Tartars, gypsies and degenerates, of beings abnormal or declassed. Such personages, serving as the mouthpieces of the young Russian's thought, are used by him with slight regard for the laws of the novel, or of the drama. He demands of them that they shall simply voice a plea "from the nethermost ground of life." He does not form them into a system of character-elements contrasting with, or supporting one another, like the colors in a scheme of decoration. Combinations arranged for effect he does not admit, or rather he ignores, since his attention—nay, rather his whole soul—is set upon expressing the bitterness of existence in the descriptive, specific terms which can be devised by those only who have suffered to the limits of the intolerable. He thus indicates the basis, the chief theme and intention of his work when he writes: "Every man who has fought with life, who has been vanquished by it, and who is suffering in the pitiless captivity of its mire, is more of a philosopher than even Schopenhauer himself, because an abstract thought never molds itself in such an accurate and picturesque form, as does the thought which is squeezed out of a man by suffering."

This purpose, pursued directly and without flinching, naturally leads the writer,—whose pen-name, Gorky, it may be said in passing, is the Russian for *bitterness*—into those moral morasses which are the birthplace, the culture-ground, or the refuge of creatures who were destined to be, or who have been, men. In this way he incurs the censure of those who accept fact for itself alone, without seeking for the cause producing the fact; of those who criticise action without regard for the underlying motive. Thus, it has been said of him in public prints not without authority, that

"The day has not yet come for us to crown the vivid reporter of the filthy lives of more or less professional tramps."



## MAXIM GORKY

And again that

"He really grasps nothing in men and women except animalism, sensuality and materialism."

But "the poet of tramps and thieves" has also his apologists and defenders at the other extreme of judgment. One among this number writes of him:

"I must emphasize one of Gorky's most important characteristics: namely, his *aristocraticism*. Although he describes slums, dirty dens and evil-smelling dram shops, and often calls things by their real names, he never awakens in us that sense of disgust which is produced by the pages of some naturalistic novels. Smoke, dirt, vile odors—all that disappears in the beauty of spirituality, in the force and strangeness of the collision of life."

Between these judgments the truth probably lies. The critics of Gorky as a moralist, would "go safer in a middle course." He is, beyond denial, the poet of the outcast and the fallen, but he must be criticised within, not outside of his surroundings, and as the inevitable product of his experiences. If he is in revolt against social order; if, in all sincerity, he glorifies the vagabond, it is because the trials of his life as a man and a Russian, have disturbed his vision and impaired its trustworthiness. Therefore, if he scoffs at civilization, his grievance is not that of a philosopher like Jean Jacques Rousseau. If he repeats the statement that "man is born free; but we see him every where in chains," his words are not like those of a man who watches a shipwreck from a safe position on shore. Rather, he cries out from his place in the midst of peril and disaster. He sympathizes because he has suffered.

Such answer may be made to the detractors of Gorky. On the other hand, to his admirers, extravagant in their praise, it may be said that what they term his "aristocraticism," his distinction from exponents of naturalism, like Zola, is simply the impulse toward liberty which serges through his writings; absorbing the vitality of his other characteristics, and making it almost indifferent to the reader whether the tale be one of vice or of virtue: so compelling is this force which asserts itself in the places most hostile and threatening to its action. The distinction of Gorky from Zola is at once appreciated if comparison be made between a novel like the "Germinal" of the French author and any one of the Russian writer's romances; when the former



## MAXIM GORKY

will be found to be a kind of plea in action against a pestilential social evil: a continuous *j'accuse*, such as fittingly culminated in the championship of Dreyfus; while the latter is an epic of the vagabond, written with the sole aim of glorifying the hero as a type of the free man; asking no sympathy or privileges for him, and presenting him as devoid of humane sentiments: as a being too simple to be false, athirst, like an animal, for physical liberty, and, although gifted with reason, recognizing no law and no restraint. One such individual portrayed by Gorky exclaims:

"I always want something, but what it is I do not know. Sometimes I should like to sit in a boat on the sea far away. And I should like not to know any more people."

Upon this passage a critic thus comments: "This is not only vagabondage of the feet, but also of the thoughts, of the sentiments. It is a boundless flight to freedom." Liberty and lack of restraint would seem indeed to be the aspirations of this restless spirit, who shows nothing of the idle frivolity of Alfred de Musset's Fantasio: a kind of will-o'-the-wisp playing over the surface of a decadent civilization, formulating wishes which suddenly inflame his mind with passion, and just as suddenly pale and die. Fantasio cries out: "Oh, I wish I were in the moon! I wish I were that passer-by!" In his cry there is no pride of personality; nothing but a craving for new experiences, a longing to lose his own memories and to be absorbed into the life of another. The Russian vagabond, on the contrary, is proud of his personality and strongly entrenched within it. He pants for broad horizons, wherein to slake the desires of the elemental man. He longs for solitude in which to preserve his individuality from the contact and the tyranny of his fellow beings.

A half-century before Gorky, Turgenieff portrayed the beggar-child Katya as meditating flight from her grandmother's cottage, in order to enjoy "God's full freedom;" but no one prior to his time, or outside Russian literature, has made heroes of those who defy equally the criminal code of the State and the Tables of the Mosaic law; no one else has confined himself to studies of morbid human nature on a scale of such magnitude as to suggest the one who found it better to reign in hell than to serve in Heaven. Compared with Gorky's colossal types, the studies in vice of Balzac appear as carefully wrought *genre* pictures in miniature; while "Chelkash," perhaps the



## MAXIM GORKY

Russian author's masterpiece, is an arch-thief whose exuberant strength, fierce rebelliousness, and passion for liberty render him a creation comparable with none other in the whole range of literature, unless it be with the "Tamerlane" of Marlowe.

To examine the literary product of Gorky is to fall into a numerous company of men and women, all disquieting to the western mind, but as far as they themselves are concerned, divided into two classes: those whose corrupt nature holds them chained in the lowest depths of a pandemonium from which there is no redemption, and those who are rebels born, of superior mind, but swayed by impulse, stirred by hatred, spreading disaster and ruin about them.

It follows that the teachings of Gorky's writings must be negative; that he does not even aspire to an ideal state of society, such as is sometimes outlined by Tolstoy or Turgenieff, like a vision of the New Jerusalem. Accepting his characters as arguments, and following these arguments to their conclusion, we find that they lead to anarchy, barbarism and chaos. And if among the throng of personages entering into his work, we choose as an example the arch-thief Chelkash, previously mentioned, we can but acknowledge the proof to be complete. This social vulture defies the rudimentary laws of society in every act of his life. For him might makes right, as truly as with the Czar's government which he so abhors. He is no avenger of the wrongs of a class or a race. If perfectly successful, he would simply transfer a system of tyranny and license from those in whose hands it has matured, to those who, through inexperience and the madness of the first period of possession, would commit such excesses as to destroy society and sweep away its principles, until no landmarks should remain to tell of its previous existence. To illustrate this point we may recall that Chelkash, needing a companion in his immense robberies, terrorizes the peasant Gavrila, controlling him to the point of hypnotic influence; making the animal-like son of the soil his slave and tool, and finally meeting assassination, the common fate of tyrants, although after the commission of the robbery he displays toward the peasant that reckless, spasmodic generosity often characteristic of absolute natures.

To this example others might be added for analysis, which would always give the same results. It is plain that the heroes of Gorky are marauders and poachers upon the body social, counting mutual

## MAXIM GORKY

aid and human companionship as nothing; seizing and snatching where they may, relying upon their own violence to maintain life and position; spending their energy wantonly, with no definite purpose.

These epics of passion and untamed power appeal to the world as examples of romanticism carried to its extreme limit. They recall, as has been previously indicated, the genius of Christopher Marlowe, the tramp-poet of Elizabethan times, who with splendid, although ill-sustained force, produced his *Jew of Malta*, lusting after wealth; his *Faustus*, the would-be possessor of all knowledge; his *Tamerlane*, the would-be conqueror of the world; making abortions of them all, because he failed to give them the humane, social, fraternal instincts, which appear in the dramas of his contemporary Shakspeare. In the same way the heroes of Gorky appear monstrous and abnormal, when they are compared with the Jean Valjean of Victor Hugo. Not one of "the creatures who have been men" uses his sins against moral and political law in the guise of the ladder described by Saint Augustine, through the aid of which to ascend to virtue. They either offer in themselves a culture-ground for social disease-germs; or else, being exceptionally gifted individuals, they turn all their powers to the commission of crimes, to qualify which the word *brilliant* would be scarcely misapplied. It is depressing to study the careers of Gorky's criminals, which start from the same point as that of Hugo's hero; while nothing can be more inspiring morally, and, at the same time, more dramatic, than to follow the development of the germ of redemption, which, fertilized in Jean Valjean by the Christianity of the Bishop, expands and thrives, until the ex-convict, twice a thief—once through stress of poverty, and again through discouragement—becomes the type and model of citizenship. It is also most interesting to note his strong instinct of self-preservation, his versatility including the officers of justice at the same time that he is effecting his self-regeneration: characteristics which contrast sharply with those of Gorky's heroes, who waste their energies, risk their lives, and forfeit their honor, like the gamblers of Fortune that they truly are.

Such, judged impartially, would seem to be the essence of Gorky's work. As to its literary form, there are varying opinions expressed outside of Russia, in which country the popularity of the author blunts the critical sense. But one distinguished characteristic must be conceded to it by all persons who possess sensitiveness and an even

## MAXIM GORKY

indifferent knowledge of literature: that is, a transcendent poetic quality in descriptions, and in allegories like that of the "Falcon," which recalls and closely resembles the early Greek lyric and the improvisation of the modern Corsican. The wilderness of the vast steppes, the sea with its infinite space, the Volga rushing with the mad sweep of spring floods—all these are portrayed by Gorky with a power which makes us forget that words are used in description, and which places us confronting the things themselves. It is this quality which illuminates the sordid world chosen for portrayal, and often absorbs into its clarity the moral turpitude of the characters, as was witnessed unconsciously by that previously quoted critic, who wrote of Gorky: "He never awakens in us that sense of disgust which is produced by the pages of some naturalistic novels."

If we pass from the consideration of this special, dominating lyric quality to that of the general literary style of Gorky, we shall find that he has the warmest admirers among the best critics of the world. One of these, Prince Pierre Kropotkin, like Gorky, a Russian revolutionist, and for that reason less liable to calm, unimpassioned judgment, has very recently expressed himself publicly regarding the writings of his compatriot: a criticism, which, in common with all his utterances, commands attention and respect. It also contains an interesting comparison which would have suggested itself to but few thinkers, but which is none the less pertinent and valuable because of its rarity. Of the fiction produced by his colleague Prince Kropotkin says that "in the literature of all nations, including the short stories of Guy de Maupassant and Bret Harte, there are few things in which such a fine analysis of complicated and struggling human feelings is given; such interesting, original, and new characters are so well depicted, and human psychology is so admirably interwoven with a background of Nature."

This high critical appreciation, which is not confined to the learned exile just quoted, is supplemented by popular support throughout Russia. Obedient to the demands of an insatiable public, the works of Gorky pass from edition to edition; while Turgenieff, Tolstoy, Dostojewsky and Korolenko are forgotten for the young author without scholastic learning and literary degrees; whose first teacher was a cook and who received his first inspiration to write from a vagabond like himself.



## MAXIM GORKY

The facts of his lack of the ordinary education, of his origin, and of his rapid rise, contrasted with the slow, painful novitiate to public favor, endured for a half life-time by his literary predecessors, have caused Gorky to be regarded as a phenomenon. But this view is by no means a just one. His success, instead of being accidental, was a slowly prepared, inevitable result. His lack of opportunity acting upon a vigorous intellect, became a spur to the acquirement of facts, to the development of his reasoning powers. He worked out for himself and mastered the problems and lessons which are received with divided attention by the ordinary student who is confident of external aid. His originality, his exactitude of description came from his own experiences as a wanderer, as one who from his tender years onward had been forced to wage bitter war with cold and hunger, neglect and misery. Beside, since his talent was irrepressible, he was bound to have a literary sponsor. But he might have fallen upon one who would have ruined him by injudicious counsel and action. Instead, he found a safe guardian in the writer Korolenko, who has been surnamed "The Apostle of Pity," and is principally known in this country for his exquisite romance, "The Blind Musician." Through the influence of this authoritative yet gentle man, the sketches of Gorky came to be accepted by the most serious reviews, and in less than three years after making his initial public attempt in the writing of fiction, "the poet of thieves and tramps" found himself one of the most famous men in the annals of Russian literature.

The triumph from the outside appeared phenomenal, while in reality it was simply the production of effect from cause. Misunderstood largely by the public, it was robbed of its completeness by sensationalism. Emotional critics proclaimed the young Gorky as a literary Messiah. Various political parties—the Nationalists, the Marxists, and the Conservatives—read into his writings principles which marked him as their own. The aristocrats, seeking a new stimulant for their dull, fatiguing existence, were pricked in their curiosity by a revelation from the abyss, and grew enthusiastic, in some cases to the point of hysteria, over their interesting discovery. By this means injury was done to an immature talent which needed culture and care to ripen it; since the writer thus suddenly raised to prominence, was tempted to ambitious efforts for which he was not yet prepared, and omitted the necessary grades of progress between the sketch and the





TWO LEADERS OF "YOUNG RUSSIA": MAXIM GORKY  
(PIESHKOV) AND LEONIDE ANDREYEV

These two men, with their colleagues Shalyapin, Bunin, Jelyeshev and Chirikov, and the priest George Gapon, are the thinkers and the writers who most insistently demand liberty, citizenship, and the means of progress for the masses of the Russian people. Andreyev, represented with his zither, offers a significant figure. We can imagine that he has just been playing upon this favorite instrument of the peasant some of the folk-melodies which the western world knows through the composers Balakirev and Runsky Kortchakoff: a music, melancholy, passionate, wild almost to savagery, in short, "a voice from the deep," crying out for the dawn of a new era.



## MAXIM GORKY

novel: presenting the latter literary form as a series of detached, realistic scenes, alternated with dissertations upon political and social affairs put into the mouth of some tiresome personage playing the rôle of the Greek chorus.

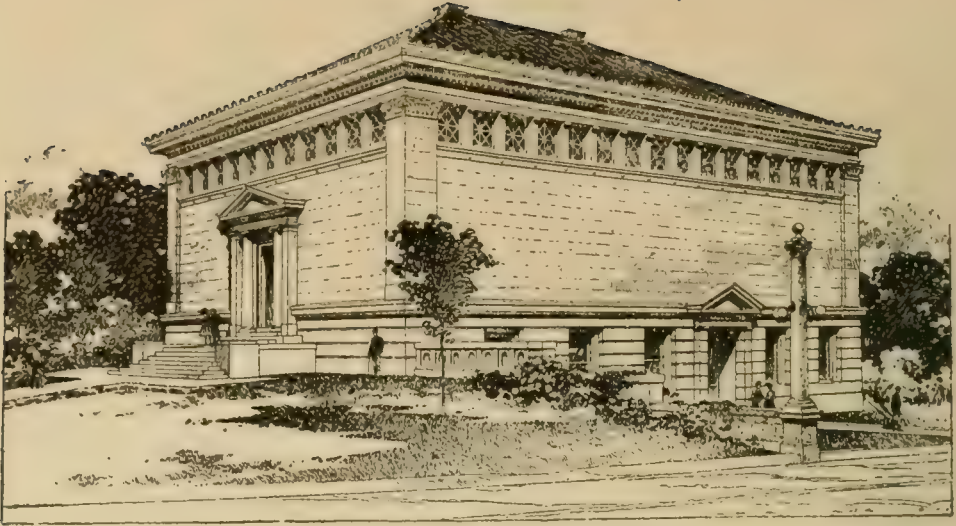
But the work of Gorky can only be impaired by the form under which it is presented. Its substance satisfies some need of the Russian public. The success attendant upon it has a serious social aspect, because it is in itself an indicator of the degree of development reached by the people who acknowledge it. Gorky, like his literary predecessors, Turgenieff and Tolstoy, is an example of the man who arises to meet the demands of his time, as may be determined by a rapid review of the last half-century. Turgenieff dealt with aristocratic life, as in his masterpiece, "On the Eve"; foretelling there the revolution which is now rife in his fatherland, but representing benign types of the ruling class and their active disposition to "go toward the people." Turgenieff was followed by Tolstoy, the apostle of moral perfection, who represented in himself the reaction of the people from materialism, from the *Kulturkampf*, toward pure and honest life. But this reaction was also toward an enslavement of thought, like that which characterized the Middle Ages.

This terror, a brooding, besetting nightmare, passed in its turn, and reason asserted itself. As the prophet of the new period Gorky appeared, bringing into Russian literature something akin to the cult of the devil set up in Bohemia centuries before by Jean Ziska.

Gorky also represents a period. It is one of fierce tempest, which shall pass away "leaving no wrack behind." Then, to quote the words of Count Savitch: "When the great cataclysm shall have occurred, the real master will arrive: the people, healthy, good and honest."

Between that time and the present lies an abyss of horror, which for the moment, no one may bridge even in thought. Meanwhile Gorky, the *déclassé*, the apprentice of many trades, the tramp, the insurrectionist, may be accepted as a prophet leading out of bondage his people, whom he typifies as a wounded falcon flying above a precipice, and encourages with the augury:

"But the time will come when the drops of thy scalding blood shall scintillate like sparks in the gloom of night, enkindling many venturesome hearts with the mad thirst for light and liberty."



THE RAY MEMORIAL LIBRARY, FRANKLIN, MASSACHUSETTS

Rand & Skinner, Architects, Boston

## THE RAY MEMORIAL LIBRARY, AT FRANKLIN, MASSACHUSETTS. BY IRENE SARGENT



As a monument of civic art, the Ray Memorial Library, just completed in the manufacturing village of Franklin, Massachusetts, will lend great distinction to that community for a long period to come. Locally standing for something which the outsider can not fully realize, since it perpetuates the remembrance of a worthy, enlightened, public-spirited citizen, it possesses, beyond this sentimental quality, an æsthetic value which entitles it to national consideration.

The Library stands "somewhat back from the village street," facing the famous old Dean Academy, a large red brick structure of non-descript architecture, adjacent to a church built of white stone, and of which the principal exterior feature is an English Gothic painted window. Into these surroundings the chaste severity of Greek line and mass brings an element accordant with New England traditions. Set within sufficient free space to display its characteristics, the Library, like its ancient temple-prototypes, gives the impression of size by means of its perfect proportions, rather than by its actual measure-



## THE RAY MEMORIAL LIBRARY

ments. It is built of granite, like the stone of the Boston Public Library; its façade gaining dignity by the unbroken wall which rises, devoid of windows, to a point just above the pediment of the slightly advanced Ionic portal. Then, monotony is prevented in the exterior, while, at the same time, the purpose of the building is suggested, and the interior provided with daylight in the most desirable manner by the system of fenestration which, carried completely around the building, is broken at short, regular intervals by pilasters rising from simple moldings: a device giving a rhythm and accent very pleasing to the eye. Above this, the plain band serving as a frieze, preserves the chasteness of the design, and does not prevent the eye from rapidly seizing the plan, as would be done by sculptured ornament. This plain frieze, capped by a cornice of sharp profile, is thus contrasted with the latter member, and by this simple means the façade is again saved from insignificance; since that which may be termed the projecting brow of the building lends dignity to the structure, just as the prominent forehead and sometimes an overhanging throw of drapery were given, with the same intention, to the human face by the late Attic school of sculptors. In this well-calculated exterior effect the portal is allowed due importance; constituting a type and model of its kind, while remaining chaste and restrained enough to comport with the prevailing style. In this feature, material and design concur in a whole to which the eye returns again and again, gratified by a harmony and a refinement of proportion which are truly Greek. Nor is any detail omitted which could add to the completeness of the scheme, such as the bronze door, having as its sole ornament the egg-and-dart molding, the bosses of which are slightly tinged with *vert-antique*. Another detail of the exterior especially worthy of mention exists in the low screen-wall seen at the right of the illustration. This wall, divided into three descending sections, by the very fact of these divisions, offers variety to the eye as it directs it to the column supporting electric lights placed on the boundary of the library lot; thus unifying a street fixture with the building proper. The column at first excites comment as presenting a composite capital, and being therefore at variance with the general scheme. But this detail is justified when the spectator pictures to himself the effect of an Ionic capital which should replace the actually existing one: substituting for graceful plant-like forms the flat cushion with its large volutes,

## THE RAY MEMORIAL LIBRARY

designed always to be placed beneath an entablature. Again, the screen-wall breaks the square outline of the building which, in the absence of this device, would be too aggressive in its isolated position. The wall further and principally serves to modulate the difference in level between the façade and the side of the building, which latter by this arrangement affords sufficient height to be pierced by a series of basement windows, and by a second doorway treated simply, in order not to detract from the chief entrance.

As a whole, this exterior, apparently so lacking in complexity, is found to be the result of the most careful, intelligent and skilful architectural work. It prepares the spectator for the beauties of the interior, in the same way that the overture attunes the ear and mind of the listener to the musical scheme which is to follow, by presenting the principal *motifs* in their unadorned force.

**T**HROUGH the beautiful Ionic portal previously described, the visitor enters a spacious vestibule known as the Memorial Hall. This occupies the entire width of the building; having a floor-plan of twenty by sixty-two feet, and a height equivalent to two stories. Arrived here, one feels no diminution or flaw in the antique spirit announced by the exterior. Marble, bronze, mural paintings, and rich wood combine in a result recalling the descriptions of the classic authors when treating of civic structures. Here the strongest color-note is given by the red-brown of mahogany, which appears with a soft, dull surface. Red again occurs in the floor laid in brick, and this color is heightened by the dark green given to the walls, above the facing of black marble running like a wainscot about the hall, and itself topped by a band of Numidian marble, from which rise pilasters of the same stone, dividing the space into wide panels up to the bronze frames of the mural paintings, which form a frieze about three sides of the hall.

The color scheme here employed is one which might have easily become heavy and sombre, but it is saved from such a fault by the use in the ceiling of a bluish-green, which shows a fine appreciation of the nature of color; since one element of the combination, the green, acts as an opiate, or anodyne, to the eye; while the other, blue, gives the effect of space and distance. This color, which is shaded, is acted upon by the daylight transmitted through the prismatic glass,





JOSEPH GORDON RAY

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PRINCIPAL ENTRANCE, RAY MEMORIAL LIBRARY

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## THE RAY MEMORIAL LIBRARY

and thus acquires a luminous golden quality most valuable in the decorative scheme.

The Memorial Hall derives its name from the large, effective bronze dedicatory panel set into the wall facing the entrance, and bearing the inscription:

"In memory of Joseph Gordon Ray and Emily Rockwood Ray, this building is dedicated by their daughters, A. D. MCMIV. *Quam dulce est meminisse.*"

Spaces, already bounded by bronze frames, are also reserved for the portraits of the persons in whose memory the Library was erected, and at the left of the entrance, on the end wall, and over the black marble staircase descending to the Lecture Hall and the Children's Room, appears a landscape by Mr. Henry H. Gallison of whose qualities as an artist we shall have later ample occasion to speak. The subject of this picture, like the themes of the mural decorations here found, and in common with all similar work seen in recently erected American libraries, makes distant, rather than direct, allusion to books and to the scholar's life. "The Dream City" is a fitting title for this canvas representing domes and minarets illuminated by a morning sun-burst, and set high upon a cliff which overhangs the sea, whose gray waters stretch out to meet low-lying, leaden clouds.

As may be inferred, the Memorial Hall is, in all points, treated as a prelude to the rooms beyond. This is true especially of the frieze which, although strongly decorative, is here kept subordinate; while in the Reading Gallery the same feature becomes the most pronounced element of ornament. Both these schemes, the work of a single artist, although they are familiar as to their design, to all students of historic art, have yet a quality of extreme freshness; since our American school of mural decoration, following French traditions, has produced nothing susceptible of comparison with them. It is indeed interesting to study the design here employed; to select its various component elements—the antique, the Renaissance, and the modern—and to note the skill with which they are combined. The subjects, also of very frequent occurrence, are interpreted so decoratively as to absorb and nullify all commonplaces. Line, mass and color so gratify the eye that the mind forgets to question the meaning of this or that figure, although conventions and symbols may be discovered in great numbers by those who seek allegories rather than pictures. "Day"

## THE RAY MEMORIAL LIBRARY

and "Night," the three divisions made of the twenty-four hours into periods of work, play and sleep—all these signify to one spectator a mosaic or bouquet of color, a structural scheme of lines, an equilibrium of masses, a study in *chiaroscuro*; while to another they may be simply beautiful illustrations of mythology in which it is a pleasurable task to identify each figure by its attributes; as for example: Prudence by her mirror; Vengeance by her dagger; and Fortune by her wheel.

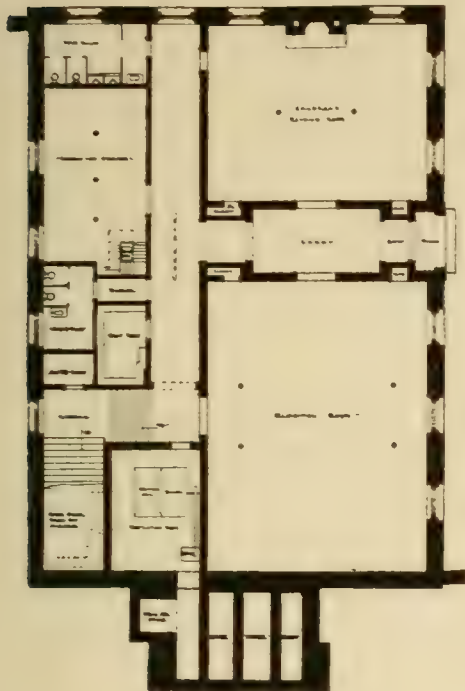
In examining this frieze, no one acquainted with the history of art could attribute it to any but an Italian painter, so vividly does it recall the Vatican with its antique marbles, and the Roman palaces and villas with their frescoed walls and ceilings. Yet it is no painstaking copy of historic work, such as might be built from the notebook of a student. It simply shows on the part of the artist who produced it, a continuity of development from classic principles which has been preserved in him by both racial instinct and teaching.

Occupying the central space of the wall facing the entrance, "Eight Hours of Pleasure" are represented in Raphaelesque drawing, but with a rhythm derived from the close study of Greek bas-reliefs and vase-paintings. The continuous sweep of the arms, the alternation of the nearer with the more distant heads produce upon the eye an impression equivalent to that which is made upon the ear by a well-accented musical theme composed in common time. The vision is further gratified by the draperies, whose broadly treated masses form the base of the composition, and are painted in sapphire-blue, green, violet, rose and yellow; the figures in this picture, as well as in all other portions of the frieze, being projected against a gold background.

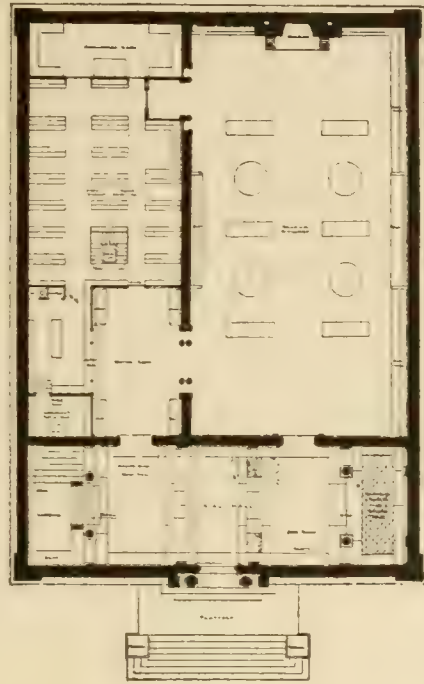
The colors mentioned and their ground naturally suggest an early Christian mosaic, although they have a tapestry-like softness: an effect due alike to the material upon which they are designed, and to the process employed in painting them. The former is a specially woven canvas; while the peculiar process, although well known in Europe, was here used by Mr. Juglaris for the first time in America. In order to secure the results desired, the pulverized mineral pigment is mixed into a preparation of cobalt, spirits of turpentine and beeswax, which have been boiled together. The completed mixture has the consistency of jelly, and is diluted by the artist according to his

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needs. It must be separately prepared for each color; it must be rapidly used, and being once applied, can not be modified without peril to the tapestry-like effect; since a thick coating will give a result not unlike an ordinary oil-painting. But the process properly accomplished, assures a canvas which improves with age and constantly acquires depth and tone. One can therefore imagine what the exquisite quality of the Juglaris frieze will be, when time shall have dulled the gold and veiled the first brilliancy of the colors.



BASEMENT PLAN.



FIRST FLOOR PLAN

But it is necessary to return to the remainder of these pictures in the Memorial Hall, in order to note certain beauties which should not be passed over in silence. Such, for instance, are the beautiful lines found in the composition called "Morning," at the left of the "Hours of Pleasure." Here, the dark, sinister figure of "the cruel goddess" Fortune plays an important rôle; since it adds the weight to the compact mass at the right which is necessary to balance the



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freer, more diffuse group on the opposite side. Then, owing to the separation of the groups naturally effected by the chariot, two fine, irregular, sweeping lines are produced, curving downward, and leaving much open space; while the upper portion of the background is made sufficiently interesting by the outstretched arms and wings, and the attributes of the figures.

Another portion of the frieze worthy of comment is the picture entitled "Eight Hours of Sleep." This, divided into three sections, is a most interesting study, if considered simply as a happy union of Greek and Renaissance art. It is the middle section which shows the antique influence; possessing that perfect symmetry which was the first requisite in all Greek pediments, bas-reliefs, and groups. It is evidently studied from the beautiful sarcophagi so abundant in the Vatican, and upon which Sleep, instead of Death, is usually represented with the delicacy characteristic of the people who avoided ideas and words liable to cause strong or painful emotions, and who sought constantly, through art, to teach the dignity and power of calmness. This middle group and that of the flying "Hours of Pleasure" are the finest details of the frieze in the Memorial Hall, and it would be difficult, even in Greek art, to find a group-treatment excelling that of the central *motif* of the Sleep. Complex in line, it contains no element of confusion. It is exquisitely balanced, as may be seen by reference to the two figures whose nude backs and arms are opposed in the most charming of swelling and diminishing curves. It is a masterpiece, in which nothing Greek is wanting, with the exception of the heads which show more individuality than was allowed by classic principles. The side groups of this picture are also studies from the antique, but not direct ones; having lost their chasteness and restraint by passing through the Italian Renaissance. Especially is the violin player, who accompanies the lantern-bearing Dawn, a modern conception; but the idea is a pleasing one, suggesting, as it does, the companionship of music and vivid color.

Other details equally interesting and significant could be selected from this frieze which condenses into visible form and within a small space the study and experience of a life-time. But exigencies of time and space demand that they be left for the consideration of other features of the Library.



THE DREAM CITY. PAINTING IN THE MEMORIAL HALL, BY HENRY HAMMOND GALLISON

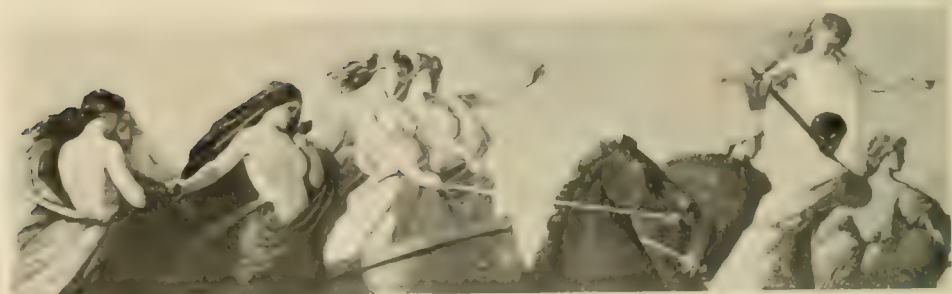
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MORNING, ACCOMPANIED BY PRUDENCE AND FORTUNE. MURAL PAINTING IN MEMORIAL HALL  
TOMMASO JUGLARIS



EIGHT HOURS OF PLEASURE. MURAL PAINTING IN THE MEMORIAL  
HALL. TOMMASO JUGLARIS



NIGHT (DIANA), ACCOMPANIED BY PEACE, VENGEANCE, SLEEP, PROTECTION, AND HUSBANDMEN  
RETURNING FROM LABOR. MURAL PAINTING IN THE MEMORIAL HALL. TOMMASO JUGLARIS

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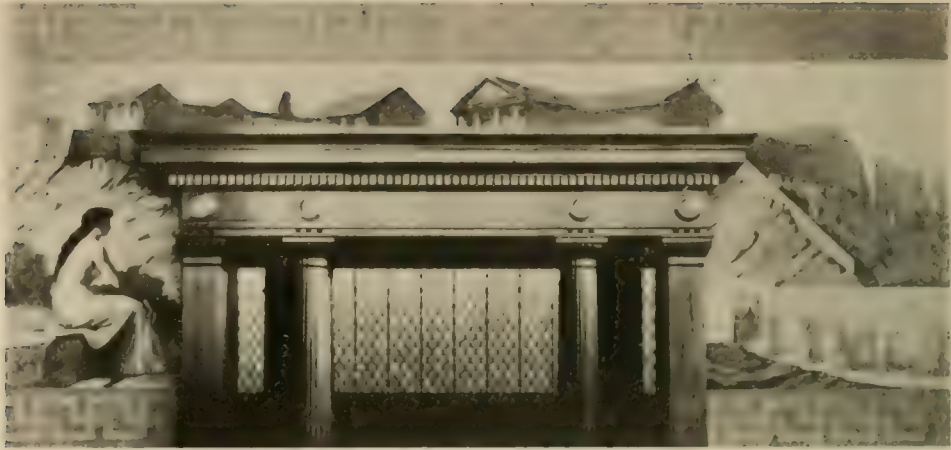


EIGHT HOURS OF WORK: MURAL PAINTING IN THE MEMORIAL HALL. TOMMASO JUGLARI



EIGHT HOURS OF SLEEP: MURAL PAINTING IN THE MEMORIAL HALL. TOMMASO JUGLARI

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NUMBER I. MURAL DECORATIONS IN READING GALLERY; SUBJECT, A GREEK CIVIC FESTIVAL:  
DEPARTURE OF THE PROCESSION FROM THE CITY GATE. TOMMASO JUGLARIS



NUMBER II. VOTIVE OFFERING BEARERS, MUSICIANS, SINGERS AND DANCERS, LED BY THE MASTER  
OF THE CHORUS (CORYPHEUS)

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NUMBER III. THE MASTER OF CEREMONIES AND COMPANY OF PRIESTS ADVANCING TOWARD THE TEMPLE



NUMBER IV. ARRIVAL OF THE PROCESSION AT THE TEMPLE: THE HIGH-PRIEST ON HIS THRONE, ATTENDED BY SUB-PRIESTS AND A PRIESTESS

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NUMBER 7 ATTENDANTS OF THE TEMPLE AND DANCERS ADVANCING TO BEGIN THE CEREMONIES  
BEFORE THE ALTAR



NUMBER VI CITIZENS WATCHING THE REAR OF THE PROCESSION AS IT ADVANCES TOWARD THE  
ALTAR

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NUMBER VII. PANEL IN THE READING GALLERY AT THE LEFT OF ENTRANCE FROM THE MEMORIAL HALL; SUBJECT: MAIDENS COLLECTING EMBERS TO BE USED IN THE SACRIFICE

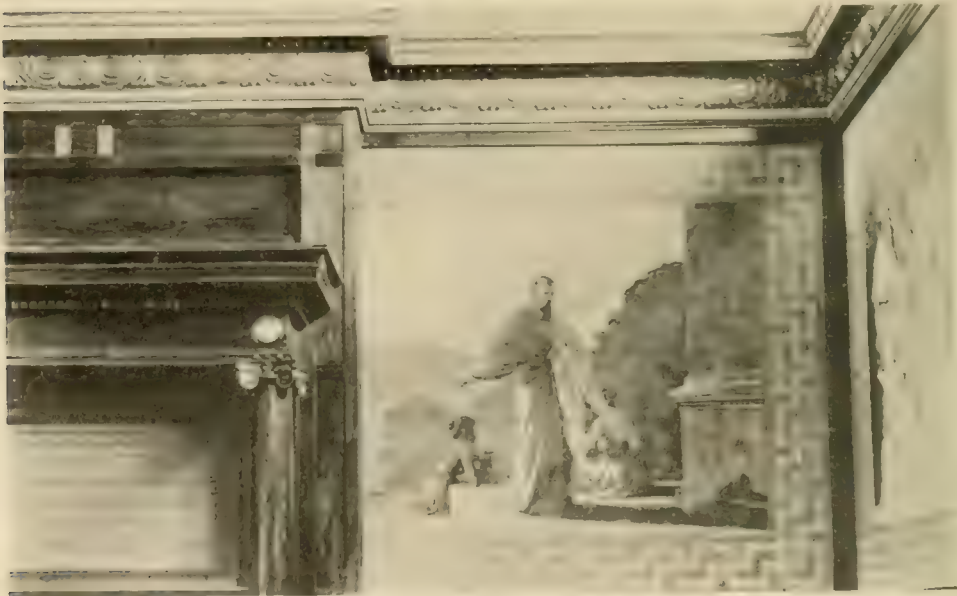


NUMBER VIII. PANEL IN THE READING GALLERY AT RIGHT OF ENTRANCE FROM THE MEMORIAL HALL; SUBJECT: BEARERS OF SACRIFICIAL OFFERINGS, ABOUT TO JOIN THE PROCESSION

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NUMBER IX. PANEL OPPOSITE THE ENTRANCE FROM THE MEMORIAL HALL, AND AT THE LEFT:  
SUBJECT: WINE-BEARERS FOR THE FEAST, WHICH IS TO FOLLOW THE SACRIFICE AND COMPLETE  
THE FESTIVAL

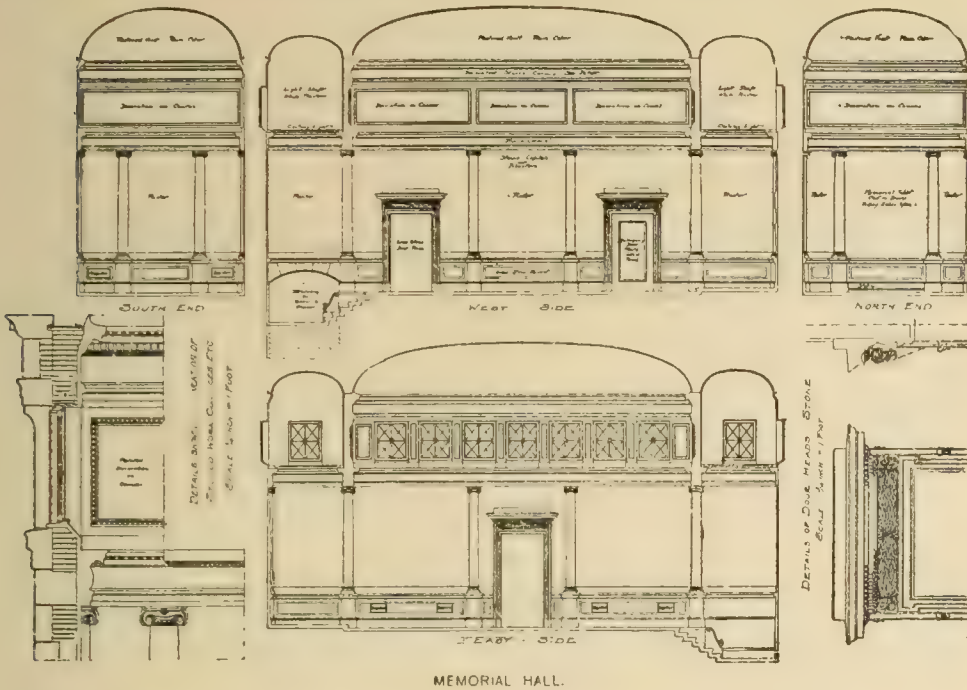


NUMBER X. PANEL IN THE READING GALLERY, OPPOSITE THE ENTRANCE FROM THE MEMORIAL  
HALL AND AT THE RIGHT. SUBJECT: HIGH PRIEST ATTENDED BY A SUBPRIESTESS AND AN  
AFRICAN SLAVE GIRL



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FROM the Memorial Hall doors with large glazed panels permit an uninterrupted view of the Delivery Room and the Reading Gallery. The latter, entered through the door at the right of the dedicatory tablet, fills the office of the *cella* in the antique



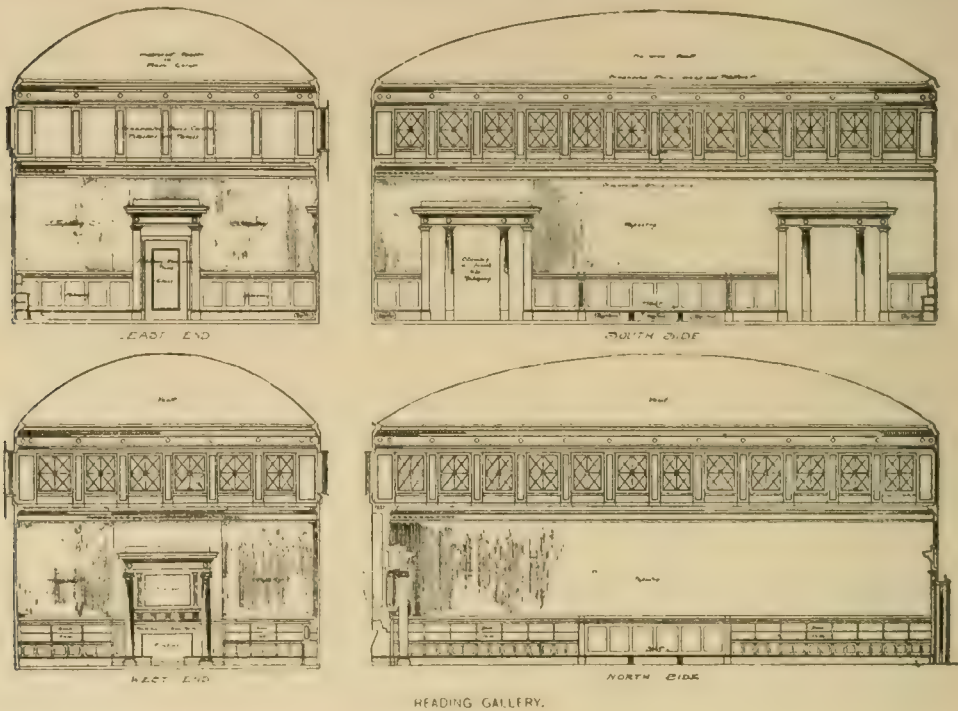
MEMORIAL HALL.

temple, in that it is the place in which culminate the beauty and richness of the entire structure.

This large room is finished in Spanish mahogany, showing pure Ionic lines and details; the volutes and dentils being worked out with extreme delicacy. The dominant note of red is continued in the floor, which is of a *smalto*, similar to that used in Italian houses: a concrete of cement with small shells, or stones, piercing the reddish brown body with minute points of white. The movable furnishings of the room—the seats, chairs and tables—are of the same mahogany as the finish and follow the same delicacy and suavity of line. The chairs especially, as they are symmetrically grouped about the tables, please by their refined, graceful profile, and cause surprise in the mind of the visitor that this pure model occurring in vase-paintings

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and other Grecian antiquities, has not been previously accepted by cabinet-makers to the exclusion of the grosser Empire type. The classic effect of the room is further heightened by a rich bronze cornice-molding, displaying the scroll-and-honeysuckle pattern, by a bas-relief set in the chimney-piece, and by lamps, all of the same metal. Other artificial light is provided by a closely-set row of electric globes, defining an oval described within the quadrilateral figure formed by the ceiling, which is tinted very slightly in green.



THESE materials and colors so judiciously employed, compose an admirable background for the second and much more important series of mural pictures painted by Mr. Juglaris. In this instance, they form a continuous decoration like a frieze, but rise from a level five and one-half feet above the floor-line to a height of twelve feet. They are painted upon a single piece of canvas, two hundred forty feet in length, and are framed by a border composed of a double Greek key painted in soft yellow upon a light green back-

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ground; the border adding a height of four feet to the decoration..

The subject of the painting, necessarily chosen from Greek life, followed an equally strict necessity in treating some feature of a corporate existence, since the city was for the classic peoples—both Greek and Roman—the type and embodiment of civilization. It was further desirable that the fullest expression of this corporate existence—the festival of the guardian god of an ideal city—should be represented in pomp and splendor.

The city, as the parent of culture, and therefore to be recognized by one of the most prolific modern means of diffusing knowledge—the library—is accordingly represented at the beginning of the continuous picture; the sharp flanks of an acropolis, with temples enveloped in an azure haze, being displayed upon that portion of the canvas which is fitted about and above the doorway leading to the Delivery Room.

Considered as a whole, the decoration represents the course and the incidents of the festival; the procession of those who honor the god—ordered according to the various functions of the participants—issuing from the city-gates, advancing along terraces and through sacred groves to the temple; then, upon the opposite wall, its arrival before the high-priest, while the altar-fires are alight and the sacrificial lamb lies bound ready for offering.

To listen to the bare description of this decoration might, perhaps, induce the belief that it resembles scenic painting in which the commonplaces of classic art and antiquities are quickly combined and brought into "composition," with the sole aim of securing a certain bold effectiveness. Such is not the case. Classic antiquity is indeed present here; but not of the kind which exhales the musty odor of the lexicon; nor is it even the Alma Tadema classicism, which presents itself in such abundance and heaviness as to recall Taine's criticism of Rubens, that the Flemish painter "mounted to Olympus with his heels weighted down with quintals of Dutch cheese." Once again, it contains no element approaching those travesties of antique art crowding the expositions of modern paintings and sculptures periodically held in the Italian cities, and causing in the spectator an inclination to ridicule not remote from that aroused by the Roman dust-carts, which are stamped with the S. P. Q. R. made glorious by the military standards of the ancient Republic.



## THE RAY MEMORIAL LIBRARY

On the contrary, the painting of Mr. Juglaris shows a comprehension of the antique spirit unusual in a man of our times. The Vatican and the National Museum, Naples, are evidently the sources of the artist's inspiration, and in the long file of the civic procession the student can recognize the most careful and intelligent adaptations of the priests, prophets, soothsayers, chorus-masters, bacchantes and dancers of the schools of Asia Minor and Athens. But all these types are rendered in an original, independent spirit, as by an artist contemporary with the creators of the models; one who uses in a free, assured manner material lying ready to his hand, and is a trained enthusiast possessed of a distinction and of qualities rarely found among Italians, whose traditions and surroundings have fostered imitation and smothered originality. Showing no traits of the copyist, Mr. Juglaris belongs to the comparatively small number of his compatriots who have really assimilated the principles of classic art, and have used them to their own delight, in the spirit of Michelangelo, when in his blind old age, he was led daily to the colossal torso of the Hercules, that he might follow with his hands the lines of its superb muscular development.

The festival procession, therefore, constitutes an excellent school for the study of the human figure, as rendered by the Greeks, draped or semi-nude, and students of the fine arts throughout the United States would make a wise expenditure of time and means by visiting the Library, at Franklin, with a purpose similar to that which prompts students of music to make much personal sacrifice, that they may hear the Wagner operas at Bayreuth.

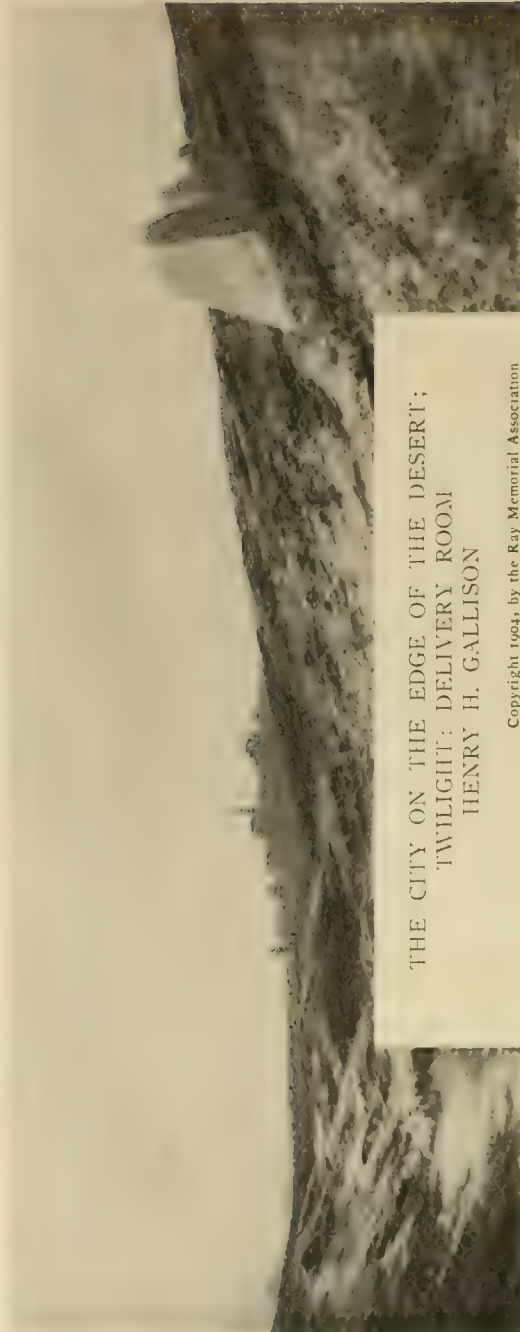
Further than the extensive course of instruction in figure-drawing which the Juglaris decoration so lavishly offers, it affords a study in the use of color for mural painting not to be neglected by the student.

Accordant with the system of figure-drawing employed, the use of pigments is here strictly classical. Varied, delicate and cheerful, the color notes increase the effect of the graceful or dignified forms; complementing them, and responsive in each case to the meaning conveyed by line and pose: accommodated to the figure, whether it be represented as standing at rest, or as moving; as one to command respect through its connection with office and ceremony; or to inspire pleasurable, sensuous emotions, like the dancers and the bearers of offerings. In the robes and accessories, white, faint pinks, old rose



THE ARABIAN DESERT; MOONLIGHT; DELIVERY ROOM. HENRY H. GALLISON

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THE CITY ON THE EDGE OF THE DESERT;  
TWILIGHT: DELIVERY ROOM  
HENRY H. GALLISON

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running from a light to a deep shade, cream, straw-color, violet and golden yellow compose a scheme studied from old models, yet appearing spontaneous and natural, as if easily devised, and carrying no suspicion of a concealed text-book. The colors sing as they go, and through them the procession seems to acquire the real motion which it simulates. Altogether, the decoration, as to its use of color, beside possessing remarkable intrinsic beauty, is valuable as showing a return to old principles, rather than the evolution and complexity so evident in the work of our American mural decorators. It cannot fail to recall that small, exquisite fragment of antique fresco, practically hidden in the Vatican Library, and known under the name of the "Aldobrandini Marriage." From this, "the pale ghost of a beautiful work," the Juglaris painting would seem to have been incarnated and intensified: inspired with that color which is the requisite and life of modern art. The Italian of to-day, in this important decoration, has given proof that the classic principles are not yet exhausted and effete; that they constitute the foundation of all thorough art study, just as the Greek and Latin languages must continue to form the basis of all thorough literary culture.

ONE other decorative feature of the Library is worthy of extended consideration, but it can receive justice only from the visitor; since words fail to render its peculiar quality, and mechanical means of reproduction are equally inadequate to the task. This is the frieze of the Delivery Room, painted by Mr. Henry H. Gallison, to whom the first artistic idea of the building itself is also due. The four paintings composing this decoration, alike in subject and treatment, defy any but the most summary description. They represent the great deserts of the world, viewed under various conditions of time of day and atmosphere: moonlight, twilight, mid-day, and sunset. In one instance, a silvery tone permeates the picture, transparent, yet strangely dominant; in another, the silhouettes of mosques and minarets are projected against the sky, which is felt to be rapidly turning from the bronze of late sunset to the cold, gray steel effect of nightfall. In a third, responsive to the direct rays of the sun, steaming vapor rises from a wide stretch of sand, which extends to meet the sky, giving the effect of an evil force of Nature, hostile to life, and showing no mark of man's passage, except in the ruined and

## THE RAY MEMORIAL LIBRARY

half-buried temple which appears in the foreground. A fourth offers a less depressing scene: an oasis and pool in the distance, tinged with brilliant evening red; the only sinister suggestion lying in the birds of prey and carcass, which are painted in the contrasting waste of sand of the foreground.

The beauty of these pictures, in common with all other examples of Mr. Gallison's work resides in the exquisite adjustment of values; a considerable distance being necessary to their proper effect, and this given, they fall into their places, like the notes of the musical scale. It is greatly to be regretted that these transcripts of the desert are obscured in the subdued light of the Delivery Room, and thus lose much of the force and the charm which give to their author a distinctive place among American landscape painters. But still their presence is felt, and their breadth of treatment apparently increases the dimensions of the small room which they decorate.

In reserving this smaller, less brilliantly adorned portion of the Library for the last to be inspected, the visitor obtains a better modulated transition from the ideal to the real world outside, than he could make, were the impressions of the Reading Gallery the last and most vivid in his mind. The quiet, the vagueness of the Delivery Room allows him the occasion to gain a conception of the general structural and decorative scheme. He can not be otherwise than grateful to the donors for their wise expenditure of wealth, and to the architects and painters for their equally generous outlay of talent and learning; since, united in effort, they have produced a strictly classic example of art, which by its chaste beauty, at least, recalls the small perfect Ionic temple of Nike Apteros on the slope of the Athenian Acropolis.

**E**DITOR'S NOTE: The address of Ex-Governor Long of Massachusetts, delivered at the dedication of the Ray Memorial Library, is so replete with information and suggestions of general interest as to justify somewhat extended quotation from it in this place:

"One of the most creditably distinctive features of Massachusetts is her public libraries. Of her 350 towns and cities not one is without that benefit. Nothing more eloquently than this fact could testify to

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her intellectual and moral culture. Hardly a hamlet within her borders that is not more than ancient Athens in the intelligence and cultivation of her people. Formerly, more than now, many of these libraries, the book more vital than its cabinet, the meat more than the shell, were lodged in meagre quarters, sometimes in a single room of some dwelling house, thereby perhaps all the more significant of the eager and unquenchable thirst for knowledge which has always characterized the New England spirit. To-day the growing wealth and aesthetic taste of the time, often the loyalty of some grateful son or daughter of the town to his or her native or adopted heath, has provided them the beautiful enclosures which adorn so many of our cities and villages with beautiful architectural effects.

"How fitting it is that this should be the case in this interesting and historic town of Franklin, which has a wealth of glory in its very name. It was incorporated in 1778 at the crucial time of the American Revolution. Benjamin Franklin, the great apostle of common sense, in some respects the most comprehensive intellectual product of our country; physical, mental and moral philosopher; liberal far beyond his age in religious and social thought; statesman; diplomat; scientific discoverer; man of the world, of the people, of the study, and of practical life; at once the Poor Richard of the proletariat and the sought companion of royal courts and of the still more royal guild of the scholar, had recently rendered an incalculable service to the cause of American independence by securing the romantic and sentimental as well as the practical alliance of France and of the hearts of its people with the American cause. Although the name of Exeter had previously been decided upon for the new municipality, that of Franklin was, on second thought, substituted and has since served as the designation for this jewel in the crown of Massachusetts, by that name honoring at once itself and this great son of hers.

"You all know of the correspondence with him that followed—the town's suggestion to him that, in recognition of the compliment paid him, he should give it a bell for the church steeple, and his Franklinesque reply, offering books instead of a bell, 'sense,' he said. 'being preferable to sound.' And books he gave 'as the commencement of a little parochial library for the use of the society of intelligent, respectable farmers such as our country people generally consist of.' Even his broad outlook could not anticipate the marvelous



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growth of the century and a third before him, or the transformation of an agricultural community into this hive of the varied industrial and manufacturing crowded population of our time, or the expansion of his hundred volumes into thousands of volumes, enclosed in a building of architectural grandeur and classic beauty. . . . While this building is unique in its purpose, it is yet—to the honor of our American civilization, be it said—only in the line and easy evolution of our New England system. It is as much a flower of the Pilgrim and Puritan seed, as much a part of the providential scheme of the Mayflower and of John Winthrop's landing, as much fused with the flavor of Harry Vane, as much a result of that vote of 1647, which declared that 'learning should not be buried in the graves of our forefathers,' as is Harvard College or our common school system; or as if every stone under its roof, every book on its shelves, every picture upon its walls, had been in the mind's eye of the founders of Massachusetts. Still more does it partake of the elements of our later consummations—our marvelous industrial growths. In its very amplitude it yet embodies the idea of that homely saving economy, that intelligent thrift, that careful provision for future needs, which characterizes New England. It embodies the idea of those great agencies and massings of skilled and citizenized labor, which at once employ a multitude of hands and at the same time stimulate as many activities of invention and brain, and so combine manual toil and intellectual genius in that splendid union of which our national institutions are at once the cause and the result.

"In the engrossments of everyday life, few of us appreciate what a universal blessing a library is. I have been surprised and delighted in my observation of our towns, to find how generally people of all conditions of life and degrees of means depend upon the public library; of how many a sickroom its outflow is the light; of how many a poor man's home it is the cheer; of how much leisure and ennui it is the relief; and how thoroughly well informed and well read the community is made by its resources. Little does he know of our New England culture who thinks it confined to the select, or who from a thorough acquaintance with New England homes has not almost invariably found in them a wealth and variety of book-study, and an acquaintance with the field of authors and their works, a literary gleanings and harvest, which a characteristic reticence often hides,

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but which are as surely there as the waters, whose flow is in winter time unheard, are under their mantle of ice and snow. But this fact of the eager and general use of the public library only the more emphatically suggests that while such a resource is a mighty instrument for delight and for good, we should not forget that it may be made an instrument also for evil. It is no small responsibility that will fall on those who shall have the trust in their keeping, to select the fare it is to minister from its shelves, lest it demoralize, rather than improve the public tone. We are nowadays especially careful what is the quality of the water we supply or the food we distribute from the great resources of our metropolitan centers. Let us be careful of the intellectual and moral supply which, under the incalculable influence of a public library, so much determines the moral sentiment of the people; the procedures, not into their mouths, but out of them—the issues of the heart.

“Here is the very reservoir of education, the consummation of the common school. There is in the air, it must be admitted, a more than whisper of a reaction against the overweighted polymix of studies and requirements in our public schools; the variety of fads in methods, with a view it sometimes seems to putting a penny in some promoter’s pocket or a short notoriety to his name; the swift passing and replacing of textbooks; the increasing variety of mingling lines of new pedantries, with at the same time shorter hours of work and longer terms of vacation; and the growing cost accumulating like a rolling snowball. The wider and larger education must indeed be had; the progress of the age demands it, and every child is entitled to it. But the question is asked, is it only to be had in this forced hotbed? Must it be a series of undried colors, hurriedly laid on one another? There are praisers of the old time who suggest that enough will be done at the public cost if the simple fundamentals of education are given as in the old days, and that these gave ample equipment for the splendid successes of recent generations of American citizens, who had no other schooling. If that reaction shall come in any degree, education in its most comprehensive sense will not and should not be stayed. Heaven forbid! But given the fundamentals, and trained to and equipped with the ability to read, write, figure, think, see and aim, the boy who has material in him will find in these libraries all the resources of the most liberal education. They will supplement the

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winnowing process by which those who find their needs met by the three R's, will not have their time wasted, their entrance on active and useful life delayed, and their energies misled and perhaps dulled by a crowded curriculum for which they have no zest, while those whose talents seek and demand the more elaborate lines of study and should have the opportunity therefor, can find it, to the very highest reach, in the exhaustless treasures of a public library like this, as well as in the teeming contributions of the press in its manifold form of newspaper and magazine, which are themselves the adjuncts and co-efficients of the library. If anything is true and to the credit of our time, it is that education is in no degree limited to the school room, but is in the activities of our daily life, in the frictions of business and travel and converse, and in the intelligent resources for reading, the supply of which through our public libraries and the press is almost as easily turned on anywhere as is the pure water supply that in every household gushes at the turning of a stopcock.

"The Ray Memorial Library! As you think of the scope of its noble and far-reaching beneficence, with what gratitude you turn to those who gave it, although I know they would prefer no public reference to their benefaction. It stands as a memorial to those who made the name it bears a synonym for personal worth and public spirit in this community and to whom the best tribute is in their own life work which is an open book before you, and in the cordial responsiveness with which you, their fellow-citizens, who knew them through and through, have here gathered to honor them in dedicating it. It emphasizes the example of good and true lives, and so suggests not the least significant lesson of this hour. For what better inspiration can we have than to recall the honest industry and brave purpose of a career which, like that of Joseph Gordon Ray, in early youth overcomes all adverse circumstances; which conquers success; which lays out and walks a broad way of comprehensive and benevolent business enterprise; which puts a generous public spirit into every step and so makes its own success identical with the common prosperity; which commands general respect and confidence and the honors and duties of public trust, and which wins fortune to spend it again in helpful return to the sources from which it came."



## TWO ARTIST FRIENDS: TOMMASO JUGLARIS AND HENRY H. GALLISON



THE two painters, authors of the mural decorations in the Ray Memorial Library, offer sharp contrasts as artists, although they are united by warm personal regard for each other. In their case, the requisites of durable friendship—diversity of temperament and community of interests—are present to a remarkable degree. The first, an Italian by birth, is faithful to his traditions as an heir of classic principles; regarding the human figure as the most worthy subject of treatment for the painter or the sculptor. The second, of old New England stock, renders upon his canvases the charm of the free spaces of Nature; preferring the austere to the smiling moods of the Great Mother. He is a painter of old- and new-world deserts, of the sea, of cities set upon cliffs, above all, of the “stern and rock-bound coast” of his native State.

The Italian may be described as an objective, the American as a subjective painter; the pictures of the first dealing with definite things; those of the latter with impressions received through a sensitive eye and given back to the world stamped by the artist's individuality. No signature upon the canvas is necessary, in the case of Mr. Juglaris, to determine the nationality of the painter. A Frenchman often chooses similar themes, but even Ingres, in his “Source” and his “Edipe,” used the classical material, as it were, in translation; while the antique subjects of Gérôme were carefully elaborated theses, composed to satisfy the scholars of the world, to determine disputed points in archeology, rather than to cause pleasurable emotions. The same criticism may be made upon most of the Germans, dead or living, who have attempted to render scenes from ancient life; they being open to further censure through their faults in taste, their absence of dramatic sense, their inability to reproduce antique grace and delicacy. The painter native of Italy who attempts the same things, provided his talent rise above mediocrity, is quite otherwise interesting. Understanding unconsciously, as by a kind of race-memory, whatever pertains to antiquity, he reproduces it as spontaneously as he converses upon the affairs of every-day life. He is surrounded by the ruins of the old civilization, saturated with the thought of the classic poets and orators. He has only to set his brush upon canvas and, responsive to his touch, there will arise some fragment of the antique world, so

## TWO ARTIST FRIENDS

long ago shattered by the rudeness of barbarians. His grave peril—and many have succumbed to it—is that he will produce common-places and trivialities. Such works abound in the Italian exhibitions, and they are only less distressing than those of another type in which the painters and sculptors have abused their art-heritage, by infusing into their productions a spirit of decadence and naturalism revolting to persons of pure taste, and absolutely poisonous to the undeveloped mind and judgment. A painter of the class cited has degraded the scene of the death of Socrates into a carousal fitted for a low *trattoria*; while a sculptor of the same order has so far forgotten the properties of marble as to attempt to perpetuate in its hard, unyielding substance what could be only a short-lived paroxysm of the basest hatred; representing the wife of Mark Antony, as seated with the ghastly detached head of Cicero upon her knees, and stretching with one hand the protruding tongue, while with the other she pierces it by the gold bodkin just removed from her hair.

But these trivialities and horrors are counterbalanced by much that is dignified and strong in modern Italian art, as we must acknowledge when we recall the names of Michetti, Favretto, Morelli and Palizzi, of Nono, Ettore Tito, Cesare Laurenti and Luigi Selvatico, and among this company Mr. Juglaris is worthy of place and honor. He enjoys a further advantage in being a Piemontese, and therefore a representative of one of the best races of the Peninsula. Born in Turin in 1844, he received his first instruction in the National Art Academy of that city, from which he went out to gain recognition for his mural painting in several cities of his native country. Later, he studied in Paris under Gérôme and Cabanel; gaining from the former painter, then accounted the best draughtsman in the world, much valuable knowledge in figure-drawing, and from the latter certain qualities which are apparent in his treatment of romantic subjects, like the "Romeo and Juliet" here reproduced. He was also somewhat closely associated with an artist of very different aims and temperament, when he worked in the studio of Thomas Couture, whose influence upon him is seen in one of his most interesting easel pictures. This, representing the primeval forest of some central European country—France, Belgium, or Germany—shows a family of natives, man, woman and child, creeping from their primitive habitation of skins and poles, to look, stricken with horror, at the



TOMMASO JUGLARIS





HENRY HAMMOND GALLISON



ROMEO AND JULIET. TOMMASO JUGLARIS



MY COOK. TOMMASO JUGLARIS





AWAITING THE CALL: GREEK THEATRE. TOMMASO JUGLARIS



MID-OCEAN. TOMMASO JUGLARIS

## TWO ARTIST FRIENDS

destruction by fire of a distant village; presumably the pitiless work of the advancing Roman legions. This canvas, once exhibited in Boston, was afterward withdrawn to Italy, where it is now owned privately. But works other than the mural decorations of the Ray Memorial Library, remain in this country as witnesses of the claims of the modern Italian to a dignified place among the painters of his time. They testify also to his laboriousness, as his pupils trained during his residence in New England, witness his faithfulness and excellence as an instructor.

Mr. Juglaris first came to America in 1880, established himself in Boston, and, while continuing his own development, taught, for several years, in the life classes of the Boston Art Club, in the New England Conservatory of Music, and in the School of Design, at Providence, Rhode Island. Then when his qualities as a mural painter gained recognition, he received many commissions for work, both private and public, for mural decorations; among these being paintings executed in the residence of the late Governor Ames, on Commonwealth Avenue, Boston; in the Prescott mansion, at Newton, Massachusetts; in the Church of Saints Peter and Paul, South Boston; and, later, in the Michigan State House. Then, having gained an enviable reputation through these works—all of them of merit, and certain ones of distinguished excellence—he returned to Italy, there to engage in the decoration of government buildings, notably the fine new railway station at Turin. By the successful execution of these commissions he gained the title of *Cavaliere*, receiving his decoration from the hand of the King of Italy; while he was further honored by medals and awards for his works sent to various national and sectional expositions.

During this considerable period of time he did not abandon his relations with America and the friendships which he had formed among the artists of Boston. This fact led to his recall to Massachusetts, in 1901, when he undertook his important work for the Ray Memorial Library, which he completed in the autumn of 1904: in the interval dividing his time between Boston and Turin, and returning to Italy for the winter season. For three summers, he shared the studio of Mr. Gallison, at Annisquam, near Gloucester, Massachusetts, a point of the North Shore, frequented and beloved by many of the most noted artists of the United States, as well as the portrait and



## TWO ARTIST FRIENDS

*genre*, as the landscape and marine painters. There, Mr. Juglaris developed his great canvas of the "Greek Festival," and, last summer, finished his frieze of "Day and Night"; while his companion and friend, Mr. Gallison, worked at his own paintings, "The Deserts of the World," also designed for the Library at Franklin.

As may be inferred, the reputation and memory of Mr. Juglaris will rest principally upon his mural decorations executed in this country and in Italy. But certain of his easel pictures are worthy of comment and it is to be regretted that the best of these are not free for reproduction. This is true of the "Invasion," which can be illy spared from the present sketch; but it is still possible to offer a few examples as proofs of his versatility.

"The Stage Call in a Greek Theatre," seen in black and white illustration, appears as a study which might have proceeded from any painter, clever as a technician and possessed of classical learning; such as might be signed by one of many hands whose touch is familiar, and carries but moderate weight. But a different impression is produced by the original, the beauty of whose coloring relieves all dry classicism and gives it a pictorial value submerging the literary quality which otherwise would prove annoying.

Upon close examination, too, the details are found to be used with much discrimination: as, for instance, the bronze masks set upon the shelf above the actresses' heads, evidently suggested by those still lying *in situ* in the theatre at Herculanaeum, a much more authentic source from which to draw small things lending reality to a scene, than the Museum at Naples, wherein the treasure-trove has been assembled for mere preservation, and dryly classified—these facts not preventing Alma-Tadema from copying an entire wall of a room in this museum for the background of his "Cabinet of an Amateur."

A subject contrasting with the "Stage Call," exists in a pleasing interior, entitled "My Cook"; but it is still a choice not wholly unexpected upon the part of an artist of Mr. Juglaris's origin: the picturesque of the kitchen and the possibilities for the study of still life in such surroundings often making strong appeal to Italian painters, who treat their homely theme with a piquancy and delicacy unknown to the Dutch and indeed quite peculiar to themselves. This picture, like the preceding one, loses much by translation into black and white, but its color-scheme may be reconstructed in imagination. The

## TWO ARTIST FRIENDS

ruddy brick of the floor casts over the whole a cheerful tone; the copper utensils glow with that apricot hue so effectively used by the Venetian master Bassano; the note of light green in the cabbage makes another point of interest, and the figure, thrown into the natural pose of the peasant, proves that the artist is not restricted to a special branch of figure-drawing. The cook, surrounded by the requisites of an Italian dinner—the fat *pollo*, the flasks of Chianti, and the salad—is thus characteristically presented, as should be the case with all portrait subjects, who are frequently removed from their proper sphere, and so appear awkward and displeasing.

The “Romeo and Juliet,” previously mentioned as showing the influence of Cabanel, is a somewhat interesting study in composition, and of lights and darks; although it lacks the vitality necessary to a real success.

The final illustration, that of a large sketchy canvas named “In Mid-Ocean,” shows another aspect of Mr. Juglaris’s mastery of the human figure, as presented in the relaxed attitudes seen on the deck of a steamer. Unlike the “Romeo and Juliet,” this picture reveals life and spirit, asserting itself as based upon the observation of the painter, and bearing no traces of studio “composition.”

Turning now from the objective to the subjective painter, we again realize with regret that the claims of the latter can not be fairly represented either by words, or in reproduction. But the name of Mr. Gallison is accustomed to recall in the minds of those acquainted with his work, canvases thoroughly American in subject, and individual in treatment. Still, the latter statement does not imply that he can be recognized by qualities as personal as those found in the sunset effects of Inness, or the veiled outline of George Fuller. He is simply a painter, thoroughly grounded in principles and precedents, who uses his technical knowledge acquired in good schools to render certain aspects of Nature which, for the most part, are neglected by artists, or if chosen by them, are presented without delicacy or variety. Mr. Gallison has a pictorial quality equivalent to that of Celia Thaxter in verse, whose sonnets and lyrics of the New England coast have become classics, and are able to bring to the fireside settle in winter the color and the odorous warmth of midsummer. To those who know the coast region about Boston, who have studied the play of its atmosphere and the almost penurious restraint of its vegetation,

## TWO ARTIST FRIENDS

Mr. Gallison is gratifying as a painter, for he advances beyond the perception of the ordinary observer, condenses and intensifies the meaning of Nature, and gives it back in smaller form, suited to duller eyes and less analytic intelligence. The stony meadow, the sand-beach, the ravine whose sides are covered with briars and brambles, showing purple in the distance, the *silent* quality of late August, are the themes which he fixes upon his canvases, without loss of a fractional tone of their harmony. Of such nature was his exquisite picture "Deepening Mists", exhibited at the Turin Exposition of 1902, and purchased by the Italian Government: an action paying the first similar honor ever accorded to an American artist, and at the same time, disproving the reproach cast upon the Italians that they are insensible to the appeal of Nature, except as she provides them with the warmth and sunlight necessary to their physical comfort.

"The fact is, that a man of genius is always far more ready to work than other people, and gets so much more good from the work that he does, and is often so little conscious of the inherent divinity in himself, that he is very apt to ascribe all his capacity to his work, and to tell those who ask how he came to be what he is: 'If I am anything, which I much doubt, I made myself so merely by labor.' This was Newton's way of talking, and I suppose it would be the general tone of men whose genius had been devoted to the physical sciences. Genius in the arts must commonly be more self-conscious, but in whatever field, it will always be distinguished by its perpetual, steady, well-directed, happy and faithful labor in accumulating and disciplining its powers, as well as by its gigantic, incommunicable facility in exercising them."

RUSKIN



## ART IN THE HOME AND IN THE SCHOOL: EXAMPLES OF MURAL DECORATION BASED UPON DUTCH TYPES AND SCENES



IN the present series of schemes for the mural decoration of the school-room and the nursery, France, England and Italy have, each in succession, provided an artist or artists from whom to draw suggestions; while Denmark, in the person of Hans Christian Andersen, has offered a poet whose child, fairy, and animal characters lend themselves easily to pictorial representation. The final schemes of the series now published, are, for the most part, based upon the work of an American woman-painter, Mrs. Marcia Oakes Woodbury, whose drawings of Dutch children have recently brought her into wide and favorable notice. This artist, equally successful in drawing and in color, is one who does honor to the training which she received, first under Tommaso Juglaris in Boston, and later in foreign studios. Her figure-work, often reproduced in magazines, is always clever and distinctive, feminine in its piquancy, but filled with a vigor which usually flows from a masculine hand. Her Dutch children are real, from their caps to their *sabots*, with their ox-like eyes, their sea-roughened faces, and their stout, stiff little bodies. Upon close examination, they appear to be old friends whose acquaintance we made on a long past sunny afternoon, when we were loitering on a park bench, and they playing about the base of a statue erected to some hero of the Netherlands.

This feeling is especially awakened by Mrs. Woodbury's group of the "Soldiers of Wilhelmina," from which a frieze, intended for a nursery, has been composed by isolating the figures and placing them in line, somewhat after the manner of Boutet de Monvel; not in the useless attempt to parallel the drollery of the French children, but in the confidence that the Dutch types, posed against a suitable background, will afford pleasure, as well to adults as to children, by characteristics in which they too excel.

This frieze, a unit or complete section of which is seen in illustration, has a greater width than is usually found in such decorations, and is made thus, in order to relieve the heavy outlines of the figures from undue emphasis. The little peasants defiling beneath the flag of Holland, with a single exception, are adapted from Mrs. Woodbury's figures; the one stranger in the group being the girl at the ex-

## ART IN THE HOME AND IN THE SCHOOL

treme right, carrying on her shoulders a yoke suspending brass milk cans. A touch of local color is added by the suggestions of landscape, showing windmills and the poplar trees which, throughout the Low Countries, line the dykes and provide the basketry to protect them against the attacks of the sea.

The room for which this frieze is designed, has all its woodwork in white enamel; a Dutch effect being secured by covering the walls with Delft-blue canvas, which provides also the material for the frieze. Upon this latter, the figures are stenciled in gray-white, old rose and pale gray-greens: these special qualities of color being



FRIEZE FOR A NURSERY: "THE SOLDIERS OF WILHELMINA"

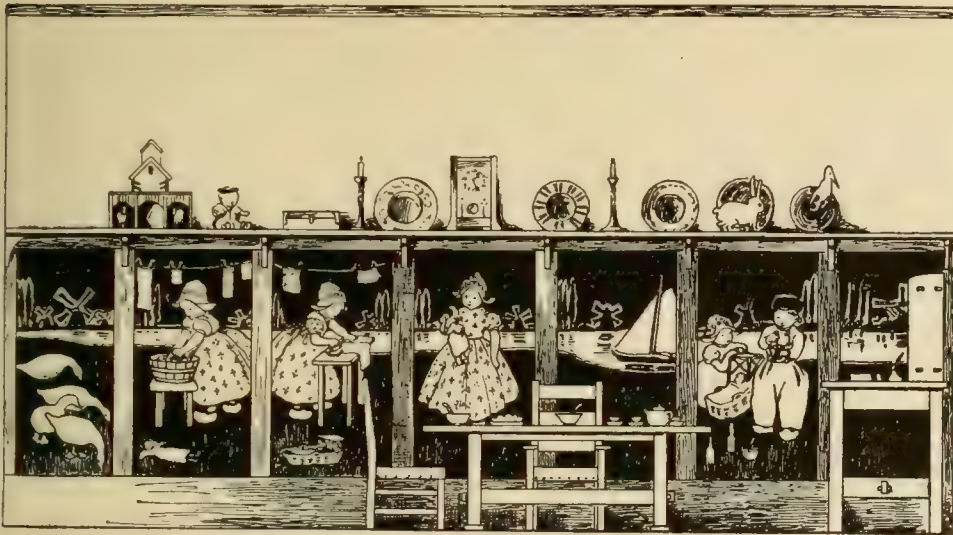
chosen as indicative of the effect of the cloudy, humid atmosphere of Holland.

Through this scheme of decoration, if followed to details, it is possible to arrange a nursery, which will be most attractive to its inmates, and not too expensive to be provided in a family of moderate means.

A second system of decoration, intended for use in a girls' nursery, shows a room paneled with dark brown woodwork; the divisions reaching a shelf upon which toys may be kept beyond the reach of

## ART IN THE HOME AND IN THE SCHOOL

peril. In this instance, the decoration is placed at a low level, so that it may be enjoyed by small children. It consists of a series of pictures stenciled upon canvas; advantage being taken of the fact that the undeveloped mind is pleased by repetition, as is proven by the desire of children to listen every day to the adventures of the same nursery heroes and heroines, like Puss in Boots, Cinderella and Little Red Ridinghood, and their delight in a recurrent sentence or line, in tale or verse. The *motif* here employed is the "Little Dutch Mother," derived from Mrs. Woodbury's picture of that title, which presents the subject in the pose seen in the fourth space from the left.



SCHEME FOR A GIRLS' NURSERY: "THE LITTLE MOTHER"

As in the first scheme, a Dutch effect is secured, although with different intention; the woodwork, the canvas, and the furniture concurring in brown tones, which in the latter articles reach the color-quality found in Rembrandt pictures and in the body of old stringed musical instruments.

"The Little Mother" is seen in a variety of domestic occupations quite fitted to serve as the first lessons of a course of training directed against "race-suicide." She washes the household linen; irons; rocks the cradle, while her faithful husband stirs a draught of medicine; in short, reveals none of that "pseudo-intellectuality" which is



## ART IN THE HOME AND IN THE SCHOOL

denounced in high quarters as the crying sin of the woman of the period.

In this decoration the color-scheme, upon the fawn-brown background of the canvas, is worked out in opaque blues, gray-greens, orange, and fine points or dots of cherry red; the latter occurring in the "all-over" pattern of the "Little Mother's" gown.

The third scheme designed for a school, is composed of large colored prints of Dutch children, framed in flat bands of wood, surmounted by a frieze representing a Netherland river-scene, presumably the banks of the Scheldt. The walls of this room are finished



SCHEME FOR THE MURAL DECORATION OF A SCHOOL ROOM

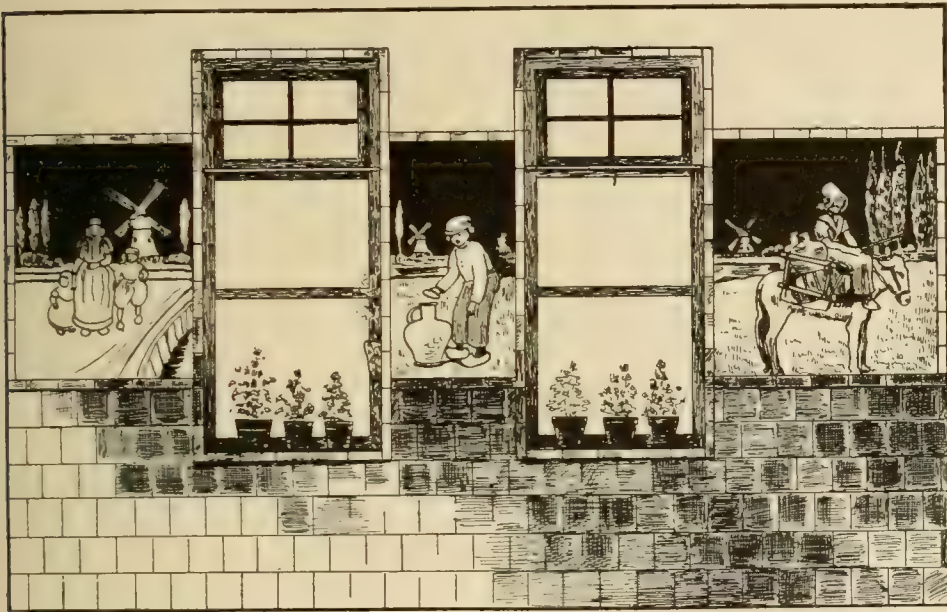
in kalsomine; the frieze is painted or stenciled; and the spaces between the pictures are reserved for blackboards.

The pictures themselves are rendered or adapted from Mrs. Woodbury's drawings, with the exception of the boy milk-seller at the extreme right. Among the groups, that of the two seated girls is especially interesting as showing the patient sturdiness of the Hollander. The strong little arms at rest are eloquent at once of submission and endurance, and the two figures seated side by side in the same attitude, express what the artist could not have conveyed by a more usual

## ART IN THE HOME AND IN THE SCHOOL

grouping. In the same way, the Italians in their colloquial speech emphasize an adjective by repeating the word itself, instead of allowing it to be modified by other words, according to our more labored manner.

In this, as in the other cases, the color scheme is typical, and carefully leads up to the focal points made by the pictures. The wood-work, including the school furniture, is stained a soft, dull brown; the walls are tinted to warm buff, with the frieze design in blue and orange, projected against a background of pale yellow.



SCHEME FOR THE MURAL DECORATION OF A SCHOOL ROOM

The fourth and last scheme is that of a school-room, which if brought to reality, would prove as sanitary as attractive. The room could be easily cleansed from dust and disease-germs, and it would require much less care and repairing than the usual place of primary instruction. The excellent position of the windows relative to the tiling and the pictures, gives to the side of the room shown in illustration the appearance of being wholly open to the outside world. Severity and coldness of effect, which would result from the straight construction lines and the glazed surface of the tiles, if not relieved, are

## ART IN THE HOME AND IN THE SCHOOL

prevented by the mural pictures and the growing plants set on the wide window ledges. The pictures are roadside scenes such as any traveler may look upon from the window of a railway coach. The woman with her children shaped like assembled plum-puddings, might be on her way to the Middleburgh Fair; the boy just closing his milk can, recalls Ouida's pathetic story of Nello, although he was a little Fleming, and the dog Patrasche is here wanting from the scene; while the girl riding her donkey to the market with her small basket of produce, gives a true idea of the labor and responsibility which come early to the people of industrious, teeming and thriving Holland. These drawings supplement the figure-studies of Mrs. Woodbury in a way instructive to children; since they place the types strange to them in proper surroundings, and thus explain in rapid, general terms the differences separating the child-life of the two countries.

The color scheme is composed in accordance with the purpose of the room; green being given predominance, as affording rest to the eyes. This color appears in the tiling in a bluish, or sea-shade; the pictures are also done largely in blue and green, with touches of brilliant red and orange; the plants set in the ordinary, though picturesque florists' jars, should be changed with the season, but limited in springtime to hyacinths and tulips, the characteristic flowers of the Low Countries.

Following this scheme, the school-room might be made so hospitable in appearance, so comfortable and healthful, that it would no longer be for the children of the rich a dull place in which to do still duller tasks; while for the children of the poor it would acquire a much more positive value; becoming for them a source of inspiration, and a wide entrance-place into a happy world. So treated, the place of instruction would advance auxiliary culture, which is as necessary as the acquisition of facts and methods. This scheme is fitted to close a series undertaken in the serious hope to amuse, enlighten and develop the men and women of to-morrow.



## APHRODITE, THE MARBLE MYSTERY. ANTIQUE OR MODERN



THE charm of mystery has always exercised a magic spell upon the human mind, and this psychological fact may in part explain the latest art-spasm which has convulsed the art circles of New York, as something more than a nine days' wonder.

As a discussion of possibly more than passing interest, and for the benefit of our readers, who have not been privileged to visit this marble mystery, *THE CRAFTSMAN* presents two excellent photographic studies of the alleged Aphrodite, together with an outline of the claims made by rival partisans for and against the antiquity of the statue.

For the sake of comparison, the familiar front view of the Venus de'Medici, and the famous Hermes, the latter known to be by Praxiteles, are also given, and the readers left at liberty to form their own conclusions.

Unless she is exhibited for the esthetic education of the country at large, and the pecuniary benefit of the proposed Home for Old Sculptors, this exquisite and much-discussed Aphrodite of Mr. Frederick Linton has retired definitely from the storm-center of controversy to the comparative seclusion of private life as the chief treasure of a wealthy art collector.

During the weeks she has been on view at the National Arts Club, all artistic and literary New York has flocked to see her. The romance of her alleged discovery, in an old stable in Palermo, Sicily, by workmen who sold her to the sailors from whom she was bought by the American collector, as the ship in which she was concealed lay in the London docks, has created an atmosphere of mystery about the wonderful statue that refuses to be dispelled. Whether Praxiteles, in the god-like days of Greek art, thus immortalized Phryne in the marble of Mount Pentelicus, as two Greek authorities declare, or whether she is a modern and very clever copy of the antique, as some American critics assert, has not been settled to the satisfaction of the critics.

It has not even been settled that she is Aphrodite at all. It is true that the late Signor Folcardi, the Italian sculptor, who was sent abroad by Mr. Linton to make an especial study of all the famous statues of Venus, in order to arrive at some conclusion as to the authen-

## APHRODITE, THE MARBLE MYSTERY

ticity of this newly-discovered Aphrodite, pending her purchase by Mr. Linton, concluded his researches by cabling four words: "Buy, buy, buy, buy!" But it is equally true that the authorities who attribute her to Praxiteles also assert that beyond doubt she was intended simply as a portrait statue of Phryne, representing the beautiful courtesan at the moment she threw aside her draperies and stepped into the sea at the feast of Poseidon, to sacrifice to the sea-god for the gift of her wondrous charm.

It has been scornfully asked: "Why Praxiteles? There are many other sculptors of ancient Greece to whom a newly-discovered antique might quite as probably be attributed?" This question comes almost as a relief, because it is so easily answered. Praxiteles alone of all the ancient Greek sculptors put the breath of life into his marble. He dared to depart from the severely academic school of Phidias, which produced marble images of faultless proportions,—and nothing more, and to make the deities of his dreams in the likeness of perfect men and women.

This well known fact gives plausibility to the theory that, supposing the statue to be really antique, it came from the inspired hand of this great Greek sculptor. Her much-heralded likeness to the Venus de'Medici is superficial when it comes to a close comparison of the two statues. On very general lines there is a similarity in the pose of the figure, but there it ends. The Venus de'Medici is a perfect statue, but she is distinctly marble, this Aphrodite—or Phryne—with her willowy grace, her satiny-gold surface and her dreamy wistfulness of expression, fairly palpitates with life.

One of the chief points of dispute has been the treatment of the surface of the statue and its perfect state of preservation. The skeptics declare that no genuine antique could have preserved for centuries the smooth texture of the marble, and that the darkening of the surface is clear evidence of a clever forgery. For proof of this they point triumphantly to the Hermes of Praxiteles, which is of absolutely undoubted authenticity, and call attention to its scarred and roughened surface as being the inevitable result of the corroding centuries. On the other hand, the Greek experts, one of whom is a graduate of the University of Athens and has passed his life among Greek antiquities, as well as Signor Ettore Pais of the Naples Museum, declare that the marble was beyond doubt quarried on the Island of



APHRODITE

By Courtesy of J. Greenleaf Thorp, Architect, New York





VENUS OF MEDICI



APHRODITE

By courtesy of J. Greenleaf Thorp, Architect, New York



HERMES, BY PRAXITILES



## APHRODITE, THE MARBLE MYSTERY

Paros and was treated by the methods of Nikias, an artist contemporary with Praxiteles, who gave statues a lifelike appearance by treating the surface of the marble with a hot gum in which color was dissolved, a kind of encaustic treatment easily to be distinguished from the discoloration made by the acids and washes employed by the makers of fraudulent "antiques."

So the conflict has raged. Worshipers have offered up the costliest blossoms at the feet of the statue as it has stood in the gallery at the Arts Club, and quidnuncs have scorned her as a forgery and an impostor. Every inch of her graceful form has been the battleground of bitterest controversy, and now, at the end of it all, everybody is just as wise as to her "genuineness" as he was in the beginning. It is asserted that the Metropolitan Museum refused to receive this wonderful Aprodite when she was offered to it twelve years ago, because she was not genuine, and it is also asserted that she is to travel to Greece for comparison with the most famous of undisputed antiques to prove beyond doubt that she is.

After all, it has not been proven that she is a forgery, so Mr. Linton will have no reason to carry out his somewhat theatrical threat to publicly sacrifice her with an axe, and so put an end to her fraudulent fairness, if he could be satisfied that she was not a genuine antique. Only one point is beyond cavil or dispute,—the heart-searching beauty of the statue itself. As one art-critic remarked: "If modern sculptors can produce antiques like that, let us have more modern 'antiques'."

"No great intellectual thing was ever done by great effort; a great thing can only be done by a great man, and he does it without effort. Nothing is, at present, less understood by us than this—nothing is more necessary to be understood. But the body's work and head's work are to be done quietly, and comparatively without effort. Neither limbs nor brain are ever to be strained to their utmost; that is not the way in which the greatest quantity of work is to be got out of them; they are never to be worked furiously, but with tranquillity and constancy."

RUSKIN



A PERCH FRIEZE: DESIGN OF M. P.-VERNEUIL

## FISH FORMS IN DECORATIVE ART. TRANSLATED FROM THE FRENCH OF M. P.-VERNEUIL BY IRENE SARGENT



CONSTANTLY extending his domain, the decorative artist draws abundantly from the infinite treasures of Nature so prodigal of her splendors. Already master of the vegetable world, he now advances into the animal kingdom, there to pursue his investigations.

Toward whatever direction the artist turns when surrounded by Nature, always he discovers beauty. She is the eternal source of inspiration, the mother of every work of art and ornament. For outside the known forms of Nature any shape is inconceivable. The human mind refuses to create from nothing, and the forms which appear to us the most unexpected, the most foreign to Nature, are in reality but a transposition of remembered combinations.

If we study the decorators of grim humor through the composition wherein they have often abandoned themselves to their strangest and freest fancies—the temptation of Saint Anthony—we shall find that in their effort to create fantastic, frightful and supernatural animals, they have either assembled various elements borrowed from various animals, or they have grafted animal upon vegetable forms: in a word, that they have mingled dissimilar elements.

The mind can not conceive a form outside of Nature, and even were it able to do so, the benefit derived from this faculty would not

## FISH FORMS IN DECORATIVE ART

be considerable, nor would it compensate the efforts which the conception might cost. Let us, therefore, content ourselves with natural forms, and, according to our need, let us interpret them more or less emphatically. Furthermore, the resources at our command are inexhaustible.

It can not be contended that all natural forms are available for the decorator, but in the resources open to us we find material with which to lend to our compositions an infinite variety. We can not pretend to inaugurate the use of the animal form in decoration; for that was established in the great periods of decorative art; as for example, the famous lion frieze was produced by the Assyrians. But the animal form is rarely used to-day, and its almost complete disappearance would seem scarcely justified.

These forms differ among themselves, according to the classes of animal life which they represent. Mammals and fish, birds and insects, offer very pronounced contrasts of structure and shape; the arrangement of their organs corresponding to their material needs. In these varying forms the designer finds innumerable beautiful decorative elements existing either in complete organisms, or in fragments of these organisms, or yet in the fragments themselves. Thus, for example, in the case of a bird, one may use the entire form, realistically or conventionally, or a feather of the bird, or an element of ornament residing in the feather. Here decoration exists in its embryo state, and the task of the artist lies not only in discovering it, but also in developing it.

**A**T the beginning of our study, it will be well to define the theme to be treated. This definition we shall borrow from Cuvier, who, in the preface of his "Natural History," expressed himself



FRIEZE OF PIKES. DESIGN BY M. BACARD



## FISH FORMS IN DECORATIVE ART

in the following terms: "More than two-thirds of the globe is covered by the waters of the sea; considerable parts of the islands and continents are watered by rivers of all sizes, or occupied by lakes, pools and marshes, and this vast stretch of water which so greatly exceeds that of the dry land, is also not inferior to the latter in the number and variety of the living beings which inhabit it.

"Upon the land, the vital material is largely employed to form and maintain vegetable species; from these the herbivorous animals derive



STUDY OF THE CARP FOR  
A BORDER

Design of M. Dufrène

nourishment, and this latter being assimilated, or *animalized* by them, becomes food fitted for the carnivorous animals, which comprise little more than half of the terrestrial animals of all classes; but in the waters, and especially in those of the sea, wherein vegetable species are much more restricted in number, everything seems animated, or ready to become so; animal organisms exist therein only at mutual expense, or upon the mucus or other refuse of animal bodies. It is in the sea that the animal kingdom offers its extremes of size, the colossal and the minute: from the myriads of monads and of other species which would have remained invisible to us without the aid of the microscope, up to the whales and the chacas, which are twenty times larger than the largest terrestrial quadrupeds." The great naturalist continues by saying that all animal species have representatives living wholly or partly in the water; birds have the penguin, almost a fish, with wings nearly developed into fins; the mammals are represented by the seal, walrus and whale; reptiles by turtles and crocodiles; insects, crustaceans, and other forms of life can also find therein many of their relatives. Then, the author says:

"The ancients even saw that everything that exists elsewhere has its counterpart in

## FISH FORMS IN DECORATIVE ART

the sea; while the sea contains much that can not be paralleled elsewhere. But among the innumerable creatures populating the liquid element, there are none more dominating, peculiar to it, and more remarkable for number, variety of form, beauty of color, and the benefits which they offer to mankind, than those belonging to the fish tribe.

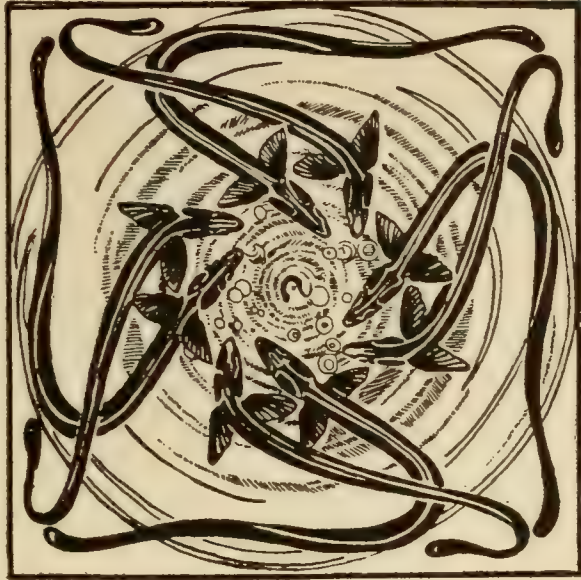
"The importance of this tribe is such that it has given its name to all aquatic animals. Therefore, in the writings of

ancient authors as even in those of our own day, who are not naturalists, we see the name of fish applied to the whale species, to mollusks, and to crustaceans, a confusion which is easily regulated because the fish tribe is one which is clearly limited by invariable characteristics.

"The definition of the fish, as it has been adopted by modern naturalists is most accurate and clear. Fish are vertebrate, red-blooded animals, breathing through gills and by the mediation of water.

This definition, given by Cuvier in 1828, we shall not pause to examine minutely, with the view of determining whether it has not been slightly modified, or amplified, by the progress of modern sciences; justifying our action by the fact that the present article deals with artistic principles alone.

We must first treat the fish as a generality. Always logical, Nature has given to the inhabitants of the water means of rapid progression. Being for the most part carnivores, they must obtain their food by hunting and pursuit. Therefore, speed is indispensable, and to assure this quality the general outlines of their bodies are fixed with absolute accuracy: these forms offer few or no projections; the body



STUDY OF EELS FOR FAÏENCE PLAQUE

Design of M. Dufrène

## FISH FORMS IN DECORATIVE ART

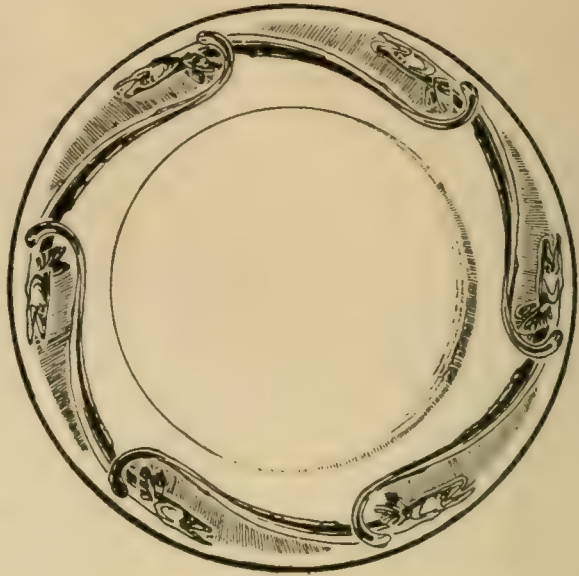
is spindle-shaped and more or less flat; the head pointed, in order to cut the water easily; the fins are admirably fitted for swimming and steering. In principle, certain of these fins correspond to

the limbs of mammals: these are the pectoral fins, placed laterally behind the gills, and the ventral fins situated upon the under side of the body.

Other fins simply perform their own peculiar functions. Such are the dorsal fins whose name indicates their position; the anal fin, situated upon the under side of the body and in front of the tail; finally, the caudal fin, placed on a vertical plane and constituting the tail itself.

Provided with this complete system of navigation, the fish darts through the water with an admirable facility, which is perhaps superior to that of the bird in the air. Its outlines, as we have before said, are finely adapted to its mode of life, and these forms differ, so as to separate the family into two principal groups: fish with spindle-shaped, and fish with flat bodies. Furthermore, in each of these categories, the differences are considerable among the various species, and according to the life of the individuals.

The pirates of the sea, such as the shark and the sword-fish, have a smooth, spindle-like shape, adapted to extreme rapidity of motion; while other fish of gentler and more sedentary habits have heavier and more compact forms. Among these are the carp and the gold-fish. Others are



EEL PLATE

Design of M. Dufrène



PEN  
HOLDER

Design of  
M. Dufrène



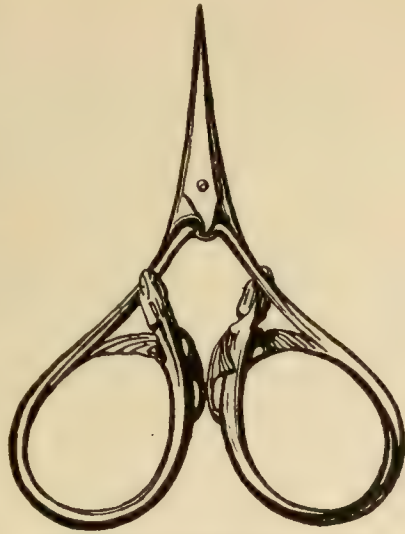
## FISH FORMS IN DECORATIVE ART

cylindrical, such as the eel. Certain ones have an enormous head and a dwarfish body, as, for instance, the lophius. But when Nature refuses them quickness, she presents them with the most ingenious fishing apparatus. The lophius just mentioned, in reality casts his line, and, properly speaking, he is

only a great mouth set with long, hooked teeth. The upper surface of the head is provided with several filaments, very slender, very flexible, and which are only a specialization of a portion of the dorsal fin. The naturalist Lacépède thus describes the habits of this singular creature:

"Having neither defensive weapons in his teguments, nor strength in his organs, nor swiftness in his movements, this fish, in spite of his large size, is forced to use the resource of those whose abilities are restricted. He is obliged to resort to trickery, and to reduce his hunting to ambuscades, a method of warfare to which his conformation well adapts him. He buries himself in slime, covers himself with marine plants, conceals himself under stones and cliffs. Then, staying patiently in his refuge, he makes visible only his filaments; agitating them in different directions, and giving them all movements which can make them resemble still more closely worms and other bait. By this means he attracts fish swimming above him, which, owing to the setting of his eyes, he readily distinguishes when they approach his enormous mask. He throws himself upon his prey and engulfs it in his gaping mouth, wherein a multitude of strong, bent teeth stand ready to devour it."

If we consider the adaptation of form to mode of life, we shall find that in general flat fish live in the bed of the waters. They have their bodies compressed in disc-form, in order to



EMBROIDERY SCISSORS IN EEL DESIGN

M. Dufrène



PAPER  
KNIFE

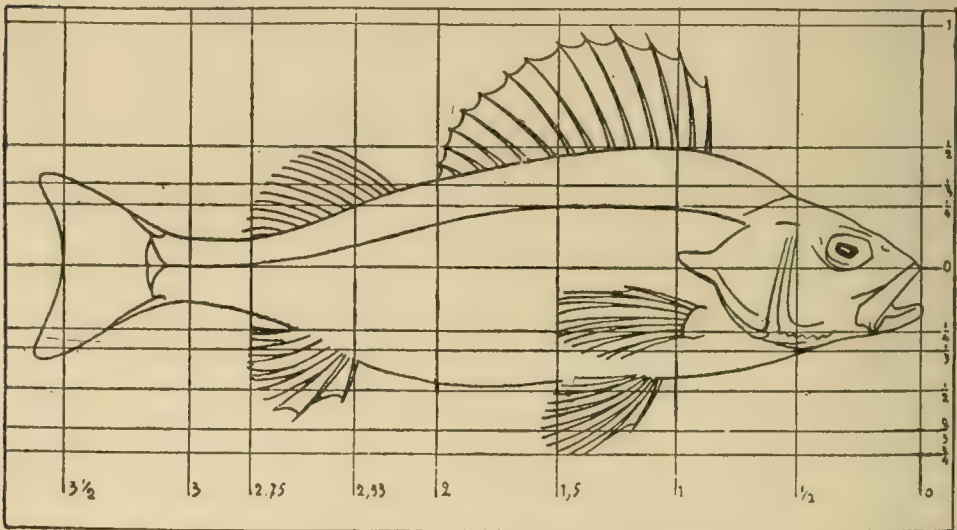
Design of  
M. Dufrène

## FISH FORMS IN DECORATIVE ART

attach themselves closely to their resting place. Such are the ray, the sole and the turbot.

The common eel, *anguilla vulgaris*, is too well known to need an extended description. Every one remembers his cylindrical body, his small and pointed head, his fins which almost completely surround his body. The eel hunts his prey by night; he is extremely greedy, and lives at the bottom of the water, near the strand of rivers, among the sedges, and beneath stones. Serpent-like, his flexibility is marvellous; while his color, also like that of a snake, varies from dark green to brown and gray.

The carp, of quite frequent use among artists, is especially favored



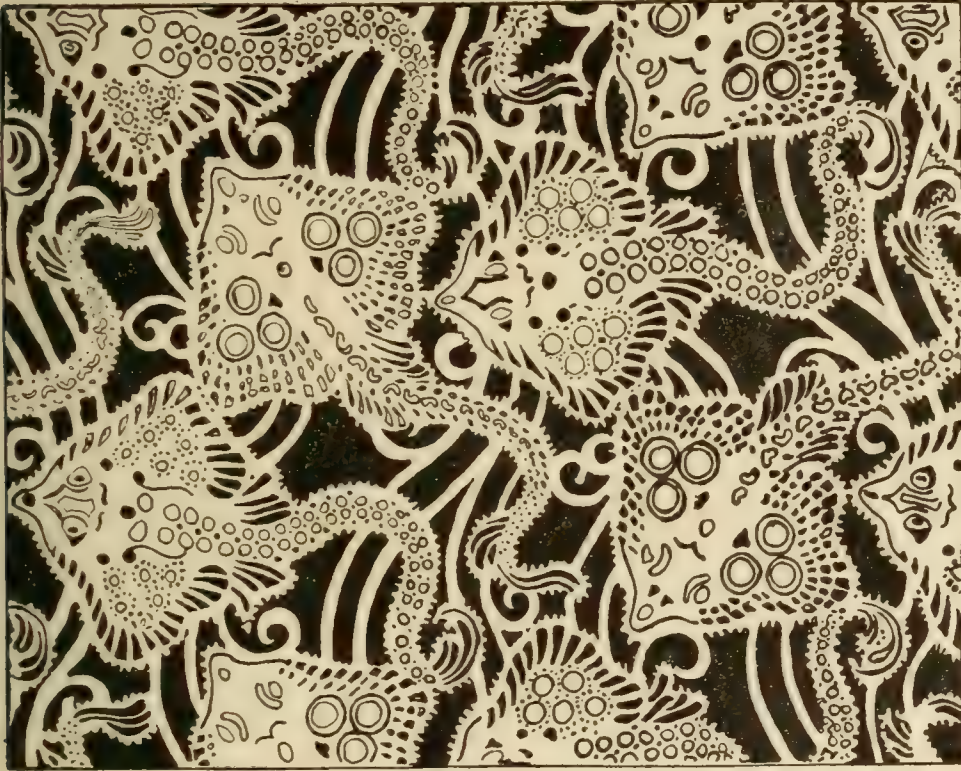
THE PERCH: A STUDY IN PROPORTIONS BY M. P.-VERNEUIL

by the Japanese, who have treated it most characteristically. The characteristics of this fish are: a single dorsal fin; scales moderately large in general, and very large in certain varieties, as in the mirror carp; spurs at each side of the mouth. Largely herbivorous, great rapidity is not essential to its success in hunting. Therefore, its proportions are somewhat heavy. Its color is brown with golden reflections, and its length rarely more than a metre. Its longevity is proverbial and its resistance well known.

The latter quality is possessed equally by another denizen of our rivers, the pike, whose nature is quite contrary to that of the carp. To

## FISH FORMS IN DECORATIVE ART

browse upon seaweed would seem tame play to this formidable hunter with elongated body, flat head, strong jaw and sharp teeth. A wide mouth and prominent nose give him a ferocious air. Attaining considerable size—up to a metre and a half in Sweden or Norway—he is usually of a yellowish green, with the under part of the body silvery, and spotted with olive. As indicated by his form, his passage through the water is extremely rapid.



A STUDY OF RAYS: DESIGN FOR WALL-PAPER BY M. P. VERNEUIL

Almost as voracious as the pike, the perch further attracts attention by the elegance of its outlines. More slender than the first, and also more like a spindle in form, although slightly round-shouldered and hunch-backed, it is also more brilliantly colored; showing a greenish gold, striped with five or six vertical brown bands, with the anal, ventral and caudal fins of a lively orange. Beside, it is highly adorned; its first dorsal, anal, and ventral fins being traversed with



## FISH FORMS IN DECORATIVE ART

spine-like markings. Thus, it is able to offer fine decorative *motifs* to the designer.

The ray has less important resources, and a different character. This is a flat fish living at the bottom of the water. But its pose differs from that of other flat fish. The sole and the flounder do not lie on the belly, but upon the side, when they rest upon the soil. A flexion of tissue has allowed them to have both eyes upon the same side of the head, which is not in the least symmetrical, as the mouth also is laterally placed. The ray, on the contrary, has the mouth placed normally on the lower surface and rests upon the belly: a pose which necessitates that it shall not lie closely to the soil, but float slightly upon its fins, in order to leave the mouth free when in repose. It shows therefore a flat body terminating in a slender tail. The lateral fins are highly developed, with the ventral thrown backward, the dorsal set upon the tail, and the caudal non-existent. This fish has a special manner of swimming, owing to the wide expansion of its pectoral fins; its passage through the water resembling the flight of a bird, and its fins undulating gracefully and beating the water, as wings beat the air.

Having now presented rapid notes upon a few species, let us pass on to consider the essentials to be observed in studying fish forms considered decoratively. We have limited ourselves in the present article to pictorial sketches; but classified and documentary study should furnish other details and ensure greater precision.

The object of documentary study is to elaborate a drawing which shall represent the type of the given species. It should not be limited to a single specimen, but extend to a sufficient number of individuals to determine and establish the characteristics of the species.

It is well, first of all, to fix the principal proportions of the specimen, by assuming a fixed unit. For instance, the length of the head measured from the nose to the extremity of the opercule. This measurement will give the relation of proportions between the head and the body, the size and the position of the fins, etc. A scheme of this kind is tabulated on page 74, and, as may be inferred, the system of mensuration there used is a summary one. But it suffices for precision, and minutiae must be avoided; for the decorator is bound to give the impression, the effect of a specimen, rather than its exact representation. He is, furthermore, free to change the proportions of the

## FISH FORMS IN DECORATIVE ART

species, in view of the effect desired. He can emphasize the characteristics peculiar to the species, in order to distinguish it from others. For example, he may lay stress upon the large head of the gurnet and the fine quills with which it bristles. The perch appears slightly hunch-backed and has fins provided with small spurs, and these characteristics will furnish the germ-idea of the decorative treatment; each designer proceeding according to his fancy and the desired result.



STUDY OF THE PERCH. Design of M. P.-Verneuil

Let us now consider the component parts of the study, which should comprise drawings of the whole and of sections of the upper and lower surfaces, of front and profile, together with sketches of poses.

Fortified by these documents, the decorator having no other model, can compose the fish-*motifs* which he needs, with greater liberty than if he were restricted to a realistic study of Nature. He can make his designs freer and more pliable, since, having analyzed the forms, he is the better acquainted with their relations and their characteristics.

In closing, it may be said that difficulties sometimes arise in the decorative employment of peculiar forms like those of the fish; that floral shapes are more easily used and more extensively appropriate. But fish-forms are most desirable in pottery and in jewelry.

Nature offers its charms to the designer. His duty is to accept them, to derive from them new and vital resources, adapted to advance his art, and, at the same time to vary it.

## RICHARD WILLIAM BINNS, F. S. A., OF THE ROYAL WORCESTER POTTERIES. BY A FEL- LOW WORKER



HEN the subject of this sketch published, in the year 1899, the final record of his life-work the dedication consisted of a single sentence: "To my fellow-workers," and one of these affectionately inscribes the following story to his memory.

Richard William Binns was born in Dublin on October 26th, 1819. His parents were in comfortable circumstances and the usual period of schooling was spent, partly in Ireland and partly in England. In later life he would tell of those journeys across the Irish Sea and on the first railroad, which had lately been laid between Liverpool and Manchester.

On leaving school he was bound apprentice to a large store in Dublin, where hardware and crockery of every description were sold. Those were hardworking days. Business opened at seven in the morning with the necessary preliminaries of dusting and rearranging, and it was not until nine o'clock at night that the shutters were put up by the tired boys.

Mr. Binns used often to refer to this period of his business career and he attributed much of the facility with which he dealt and identified obscure makes and patterns to the training of the Dublin store. His was a most observant mind. Relatively few boys would have taken the trouble to remember the hundreds of designs which were handled week by week. Perhaps the trouble was not taken consciously, but at least the knowledge was secured. But there was not even the interest of enjoyment, for more than once he besought his father to take him away from the store. He lived to bless the wisdom and firmness of that father, who had kept him to that walk of life which was to make his name famous.

Before leaving Dublin he met and was attracted toward Miss Elizabeth Frances Ferrar, the youngest daughter of Dr. Edward Ferrar, a well-known physician of Dublin. The father, it appears, objected to the connection, and Mr. Binns left Dublin without a bride. He was called to London. There was opened about the year 1845 that forerunner of the modern department stores, called the "Baker Street Bazaar." The proprietor of the Bazaar offered Mr. Binns the management of the china department and the offer was accepted.





RICHARD WILLIAM BINNS

## COTTAGE HOMES FOR THE WORKMAN



EXTERIOR OF COTTAGE NUMBER I., REPRODUCED FROM THE CRAFTSMAN FOR MARCH



EXTERIOR OF COTTAGE NUMBER II., REPRODUCED FROM THE CRAFTSMAN FOR MARCH

## RICHARD WILLIAM BINNS

A correspondence was maintained between the exile and his Irish friends, especially the Ferrar family, and it appears that the young lady already referred to took advantage of a letter which her brother was mailing to London to slip in a note of her own. This, of course, was the finishing stroke. Mr. Binns came back to Dublin, claimed and married the girl and took her off to make his home in London.

At that period the Prince Consort had succeeded in stirring up the Nation to the knowledge that in matters of art, particularly industrial art, England was outclassed by the Continental nations. The great exhibition was being planned for the year 1851 and the government school of design had been recently opened at Somerset House. This school was attended by Mr. Binns in his evening leisure and at home he and his wife amused themselves by drawing the outlines of famous classic vases.

The reputation of artistic taste spread among the porcelain manufacturers of England, and late in the year 1851 Mr. Binns removed to Worcester as art director and part proprietor of the Royal Porcelain Manufactory. It was exactly one hundred years after the birth of the concern that the enthusiastic young Irishman quickened the hoary establishment into new life and entered with it upon the career which was to make both the man and the manufactory famous throughout the world.

The condition of the works was deplorable in the extreme. A reputation had once attached to them and their early productions had been of a high order, but the rags of this reputation scarcely sufficed to conceal a nakedness which was an offence to the name of Worcester and a shame to the potters' art. Patching was of no avail. The whole garment must be reconstructed. Money was freely spent. Machinery was purchased. Men were engaged and the factory set steadily to work.

An event which was scheduled for the year 1853, an exhibition in the city of Dublin, was seized upon as an opportunity for the display of the new achievements of the Worcester works. It was decided to prepare a large service of fruit dishes and to use Shakespeare's *Midsummer Night's Dream* as the subject for illustration. The work was quite successful and Mr. Binns now found himself launched fairly upon his way.



## RICHARD WILLIAM BINNS

The severe lines of classic art had strongly appealed to our master potter in his early studies, and now free play was given to his imagination in this direction. There was virtually nothing good upon the manufactory except some of the very earliest models. These were too old to be popular and not old enough to be interesting, and hence there was a clear field for new models.

Some of these efforts were remarkable for their grace and beauty, and all were a distinct advance upon any previous English production. At this time Mr. Binns gave utterance to a statement which is worthy of record both as showing the temperament of the man and as an ideal worthy of imitation. He was displaying some of the new wares to Mr. Colin M. Campbell, then the head of the large firm of Mintons, and Mr. Campbell remarked that he could see that Mr. Binns was working for reputation, adding: "mark my words, you can not make both reputation and money." Like a flash came the reply: "Then I choose the reputation."

It would be tedious to follow Mr. Binns through his numerous and consistent successes. They are set forth in detail in his last work,<sup>1</sup> written at the urgent request of his friends. Several personal facts may, however, be fitly mentioned.

At the Vienna Exhibition of 1873 the first great success of the ivory porcelain was achieved. This delicate ware had been perfected some fifteen years before, but when shown to the leading dealers had been refused. Mr. Binns had confidence in himself, however, and had hidden the specimens away, content to bide his time. The opportunity came in due course and at the exhibition referred to the world was taken by storm. Not only was the occasion a great financial success, but when the Emperor and Empress of Austria, themselves connoisseurs of no mean ability, wished to be conducted through the ceramic courts, Mr. Binns was selected as their cicerone. Again on a subsequent occasion when on a visit to Berlin a message was received through the English ambassador that the Crown Princess, afterward the Empress Frederick, would like an interview. A visit was accordingly made to the Palace at Potsdam, and a most interesting conversation on English events ensued.

Mr. Binns at this time formed one of a remarkable band of Englishmen who have left a deep mark upon the culture and craft of

<sup>1</sup> Worcester China, a Record of the Work of Forty-five Years, London, 1897.

## RICHARD WILLIAM BINNS

England. Birch, Franks, Nightingale, Murray, Jewett, Chaffers, and others belonging to the Society of Antiquaries. This learned society was the center of thought and study in all matters relating to the past and Mr. Binns was justly proud of his election to a Fellowship. It was in this connection also that another leading connoisseur and critic bestowed upon the Worcester director a well-deserved encomium. Speaking at a meeting of the Worcester Art School, Sir Philip Cunliffe-Owen, then director of the South Kensington Museum, said: "You ought to be proud of your Mr. Binns, for he is the first potter in the world."

It is, perhaps, worth while to inquire here what the qualities were which enabled a man to attain this position. Mr. Binns was neither an artist, a craftsman, nor a chemist. That is to say, he never produced a piece of pottery with his own hands nor compounded a new preparation. How then was success secured?

He had two remarkable powers, both rare, but both unobtrusive. A strong sympathetic personality which attracted men and stimulated their efforts and a keen, critical sense which distinguished the good from the bad, the true from the false with a discrimination which was almost infallible.

By the former he was enabled to gather around him a band of co-workers unrivalled in any manufactory, by the latter he could control their work so that their productions were, if not always perfect, at least on a uniformly high level of excellence.

And these qualities were never exercised to his personal advantage. To have called his wares by his own name would have been abhorrent and while he did not deny to the artists the privilege of signing their work he would always claim that the name "Worcester" was the thing to be emphasized.

The intense human sympathy of his nature may be illustrated by a story. One of the foremen, a man who had worked in the manufactory for many years and who was growing old, had a wife who was for a long time bedridden and helpless. Mr. Binns knew this and would constantly make inquiries for her welfare. One morning there was a knock at the door of the private office and the old foreman came in. He could hardly speak, but managed to tell that his poor wife had passed away. Mr. Binns at once got up from his seat, placed the old man in it and devoted himself to soothing his bitter

## RICHARD WILLIAM BINNS

grief. The touch of human sorrow made them one, no longer master and man, but brothers in mutual distress. Is it any wonder that he was beloved by his work people?

He was the most retiring of men. Rarely could he be induced to leave his study in the evening or to attend any public function. Once and once only was he persuaded to run for office. The city councilman from the local ward was in bad repute and a deputation of citizens waited upon Mr. Binns to ask him to contest the seat. He consented and was duly elected. That was before the ballot had been adopted. The votes were placed openly and the candidates sat in the polling booth most of the day, watching the progress of the contest. When it was evident that the election had been won his supporters determined to escort Mr. Binns in triumph to his home. They approached the polling place for this purpose, but were doomed to disappointment. Their victim had escaped by a back door and was safe in his study. One term of office was enough. His sensitive nature could not brook the acrimony of debate and he was glad to seek seclusion as soon as he might.

The success of the Royal Porcelain Works during Mr. Binns's tenure of the directorship was very marked. The shares of the company stood at eighty per cent. premium and none were for sale, but from enfeebled health he was compelled to retire. He passed away with the outgoing of the year 1900, leaving a widow, since deceased, four sons and two daughters.

Enough has been said to indicate the source of the man's power, but the magic of his personality can never be felt by those who knew him not. Optimistic in temperament, almost sanguine, he would believe the best until worse were proven.

Many a time did he gently dismiss an aspiring craftsman, who had brought some work for criticism, with the words, "It is very good. but you can do better yet." Often did he purchase a design which he had no occasion to use lest the designer should be discouraged and rarely indeed was he known to speak in anger.

As he went around the workshops in order day by day he was greeted by smiles and cheery words, a veritable father among the people.

They mourned him as a guide, philosopher and friend, for while the world outside knew him to be great, the inner circle of his fellow-workers knew him to be good.





## HOME TRAINING IN CABINET WORK. PRACTICAL TALKS ON STRUCTURAL WOOD-WORKING. SECOND OF THE SERIES



RUSKIN, in one of his essays, declares: "It may be proved with much certainty, that God intends no man to live in this world without working; but it seems to me no less evident that he intends every man to be happy in his work. It is written, 'In the sweat of thy brow,' but it was never written, 'In the breaking of thine heart shalt thou eat bread'."

Fortunately, for the bread-winner, it is easy to learn to love the work for which the worker has any natural aptitude, and that which we love to do we learn to do well, and to enjoy, until in many cases the fascination of the work becomes a ruling passion. The instinct of doing things is a common one, and can be made a source of pleasure, healthy discipline and usefulness, even when the work is taken up as a recreation, and it is this purpose mainly that this series of Home Training in Cabinet-Work is intended to serve.

When one has made with his own hands any object of use or ornament there is a sense of personal pride and satisfaction in the result, that no expenditure of money can buy, and this very fact serves to dignify the task and to stamp it with individuality. The old-time cabinet-maker wrought into his work not only his own personality, but something of the thought, suggestion or wish, of the person for whom

## HOME TRAINING IN CABINET WORK

the piece was made, and the result of the combined effort was very different from the machine-made products and automatic processes of to-day.

The boy or man who spends a few leisure hours in working out the details and studying the results of his own handiwork, has found a source of personal gratification,—an expression of himself, that will more than repay the time and labor expended, and it seems to me that cabinet-work most naturally lends itself to such a purpose.

At an early age, after having learned the trade of stone mason, besides working at many other trades, I came by the force of circumstances to take up cabinet work. I soon learned that I had come to one of the most interesting and fascinating of trades, and this interest and pleasure has grown with my growth, and strengthened with my strength, through every stage of my experience as a manufacturer and builder. I may therefore be pardoned for thinking that cabinet-work is of all the crafts the most generally helpful and stimulating, to both the constructive and creative faculties.

That the pleasure of shaping things is a primitive instinct, outlasting the primitive stage of development, is evident in the whittling habit, which seems to unite leisure and meditation with a pastime and a definite purpose in their simplest forms, whether the result be a toy whistle or a walking-stick, or simply a pile of whittlings for fire kindlings.

If you have ever seen the boy or man occupied with a jack-knife and stick, you can hardly fail to have noticed the air of contentment, mixed with silent satisfaction as he paused to note the progress of his work. This outward indication of a contented mind is generally characteristic of the artisan in the workshops where handicraft prevails, and with it is usually found the stamp of intelligence, in happy contrast to Markham's "Brother to the Ox." Something of the conquering spirit which marks the successful man in almost every department of human achievement, is generally traceable to the discipline and shaping influence incident to the mastery of the details of some form of manual labor in early life, or the dowry of heredity from a working ancestry.

Therefore, without wishing to sermonize, I like to dwell upon this phase of the subject, and to insist that there is as much genuine satisfaction in the making of a chair or table, if well designed and well executed, as in producing a work of art or a finished essay. I

## HOME TRAINING IN CABINET WORK

should not be true to my own convictions in connection with these cabinet-work lessons, if I did not try to impress upon the reader the value of the moral, mental and physical discipline of manual labor, whether as a daily avocation or a restful and strengthening change for the brain worker in hours of leisure.

To almost every boy or man, however, is given some natural tendency or capacity, which, if fostered, would enable him to excel in this special direction, but all are not born mechanics or cabinet-makers, any more than great painters or poets, and it is more with the purpose of encouraging and aiding those who are inclined to find pleasure and recreation in cabinet-work, than to instruct the journeyman, that the plans and drawings of this series are chosen.

In putting these home lessons into practice it is necessary that the worker should have some natural ability for this kind of work, to be able to learn readily the use of the necessary tools and how to keep them in proper condition so that it will be a pleasure to work with them.

A fondness for and knowledge of woods will also add much to the pleasure of the work, and a sense of proportion is also very necessary, but this, however, can be acquired by careful observation. At least some knowledge of drawing is required to be able to read and understand a detail, and to lay out work. The teaching of drawing in the public schools, and evening schools, is a very helpful factor in this direction, especially in the more practical elements of composition and design.

In this connection there would seem to be no better practical application of lessons in drawing, than the working out of some one or more of the pieces shown in this series, the plans for which are intended to be so plain and clearly defined that with proper study and work the result will be reasonably satisfactory.

As an easily progressive stage from the six simple pieces given in the former article, and to lend variety for choice, I have selected for the second lesson three tabourets and three tables, each of different design, simple, structural, and easily made, any one of which will make a useful addition to the home.

Any suggestion, or choice for future pieces for study and practice, will be cheerfully considered and adopted if practicable. Reports of progress and photographs of any finished article will be gladly received and reproduced from time to time, as the series proceeds.

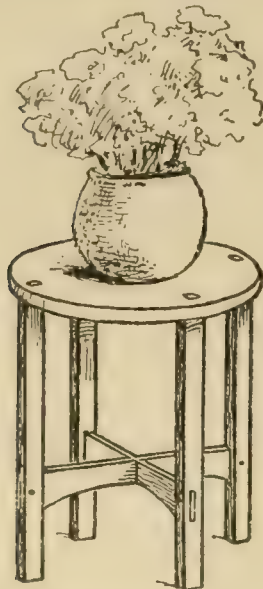


# HOME TRAINING IN CABINET WORK

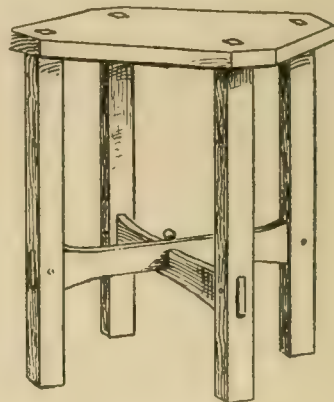
## TWO DESIGNS FOR TABOURETS

**T**HESE pieces are almost identical in construction, yet differ in size and shape of the top. Either one would be a useful addition to almost any room for the purpose of holding a jardiniere, while the larger one might be used as a small tea table.

A few construction points may be noted: Where the tenons of the legs come through the top they should be wedged—then planed flush with the top. In cutting the mortises for the stretchers of the square tabouret note that there is one-half an inch difference in the heights of the two stretchers. A dowel pin three-eighths of an inch in diameter runs all the way through the legs holding the tenon of the stretcher—this is planed off flush with the sides of the leg.



Round Tabouret



Square Tabouret

### ROUND TABOURET—MILL BILL

	Pieces	Long	Rough Wide	Thick	Wide FINISH	Thick
Top .....	1	17 in.	17 in.	1 in.	16 in. diam.	7/8 in.
Legs .....	4	19 in.	1 1/2 in.	1 1/2 in.	1 3/8 in.	1 3/8 in.
Stretchers .....	2	15 in.	2 1/2 in.	3/4 in.	pattern	5/8 in.

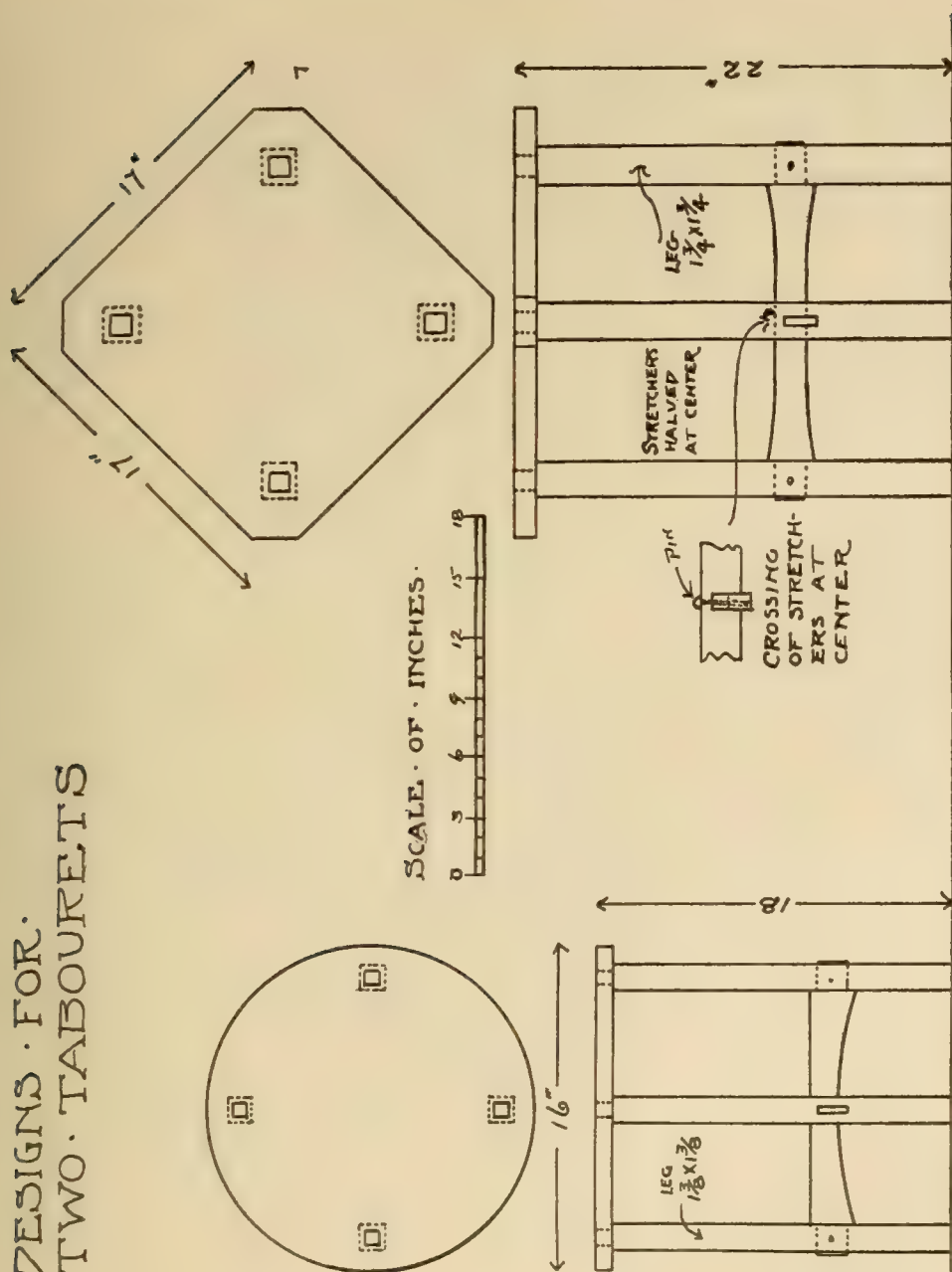
### SQUARE TABOURET

	Pieces	Long	Wide	Thick	Wide	Thick
Top .....	1	18 in.	18 in.	1 1/8 in.	17 in.	1 in.
Legs .....	4	23 in.	2 in.	2 in.	1 3/4 in.	1 3/4 in.
Stretchers .....	2	19 in.	2 1/2 in.	1 in.	pattern	3/4 in.

Any soft wood, as pine or white wood, may be used, or the harder woods, if desired.

# HOME TRAINING IN CABINET WORK

## DESIGNS · FOR · TWO · TABOURETS

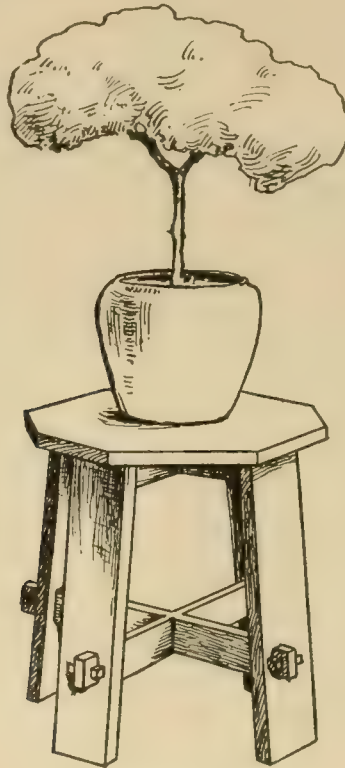


# HOME TRAINING IN CABINET WORK

## SMALL OCTAGONAL TABOURET

THIS table is rather a heavy one in design and could well be used for a den, living room, library or man's room. The legs slanting outward give it a sturdy appearance. It could be used as a jardiniere stand, to hold a cigar-box and ash tray, or on a hot day a place to rest a tray with cool drinks.

Little needs to be said concerning its construction, as what has already been said about the preceding tables covers this one with possibly the exception of the stretcher keys—these must not be driven so hard as to split the wood which there is some danger of doing at the end of the tenons.



Octagonal Tabouret

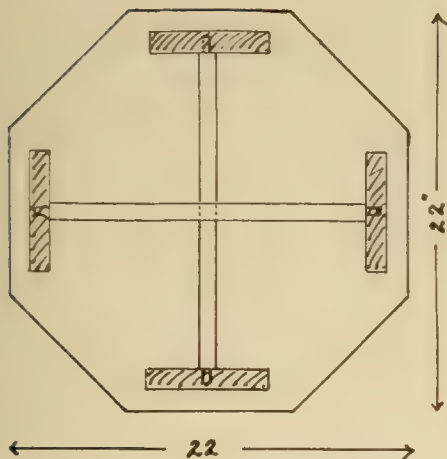
### SMALL TABLE, OCTAGONAL TOP—MILL BILL

	Pieces	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Top .....	1	23 in.	23 in.	1 1/8 in.	22 in.		1 in.
Legs .....	4	22 in.	6 1/2 in.	1 in.	6 in.		7/8 in.
Stretchers .....	2	25 in.	3 1/2 in.	1 in.	3 in.		7/8 in.
Keys .....	4	4 in.	1 in.	1 in.	3/4 in.		5/8 in.
Top braces.....	2	20 in.	2 1/2 in.	1 in.	2 in.		7/8 in.

Any soft wood, as pine or white wood, may be used, or the harder woods, if desired.

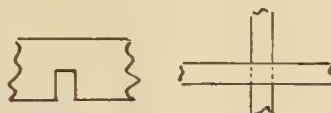


# HOME TRAINING IN CABINET WORK

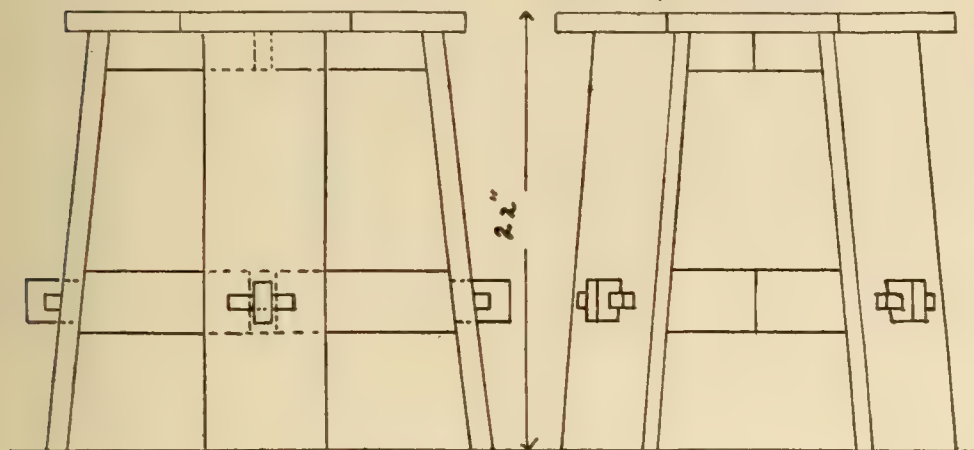


DESIGN · FOR · A ·  
SMALL · TABLE  
OCTAGONAL · TOP

SCALE · OF · INCHES ·



HOW STRETCHERS ARE  
HALVED TOGETHER



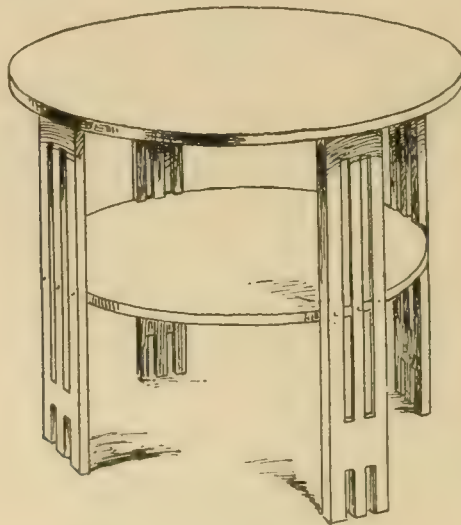
Tabouret or Table with Octagonal Top

# HOME TRAINING IN CABINET WORK

## ROUND TABLE

THIS piece is designed for use in a room where a light treatment is carried out and would make a good bedroom or sewing room table and might possibly find its place, for occasional use, in a living room.

The construction is very simple and little need be said except that all the joints should be well made so the table will be rigid—especially the brace under the top which keeps the piece firm. The top is fastened on with “table irons.” A full-sized sketch is here given—these irons are first screwed to the top braces—then the work is turned up-side-down and the screws put in which fasten the top to the base.

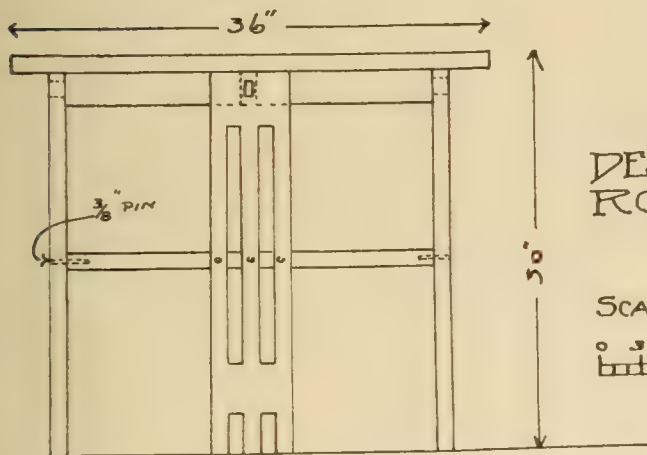
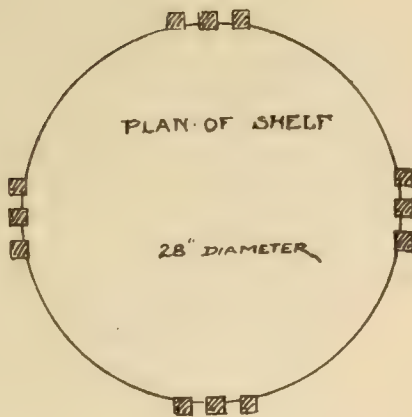
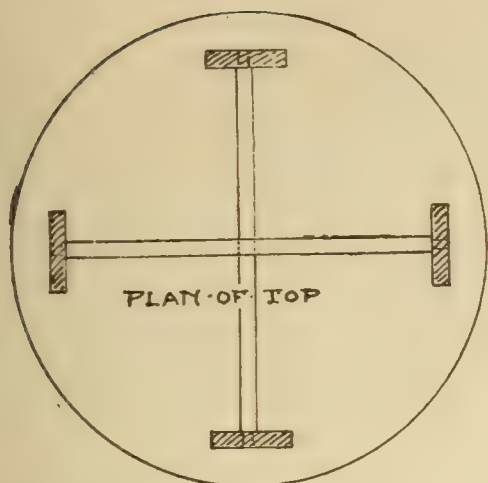


ROUND TABLE—MILL BILL

	Pieces	Long	Rough Wide	Thick	Wide	FINISH	Thick
Top .....	1	36 in.	36 in.	1 $\frac{1}{8}$ in.	36	in. diam.	1 in.
Shelf .....	1	28 in.	28 in.	1 in.	28	in. diam.	$\frac{7}{8}$ in.
Legs .....	4	30 in.	6 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.	6	in.	1 $\frac{1}{8}$ in.
Top braces.....	2	37 in.	3 in.	1 in.	2 $\frac{1}{2}$ in.		$\frac{7}{8}$ in.

Use oak, chestnut, mahogany, or any medium hard wood.

# HOME TRAINING IN CABINET WORK



DESIGN FOR A  
ROUND TABLE.

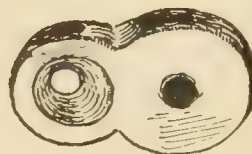
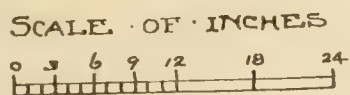


Table Iron

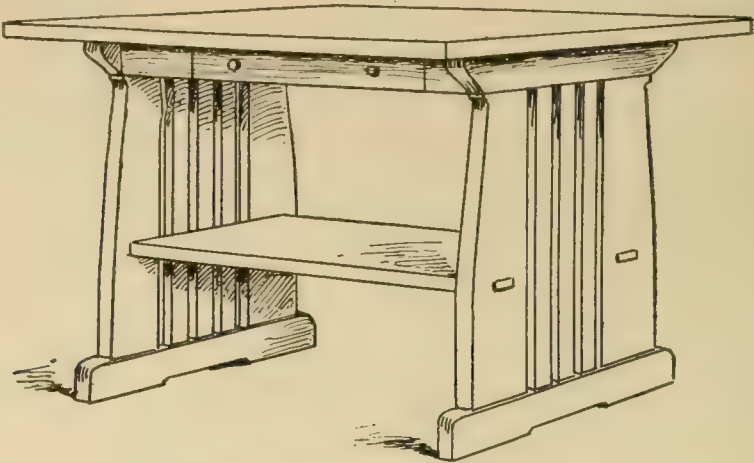


HOME TRAINING IN CABINET WORK

THE LIBRARY TABLE

THIS design is a very attractive one, but should not be attempted until experience in wood-working has taught the worker how to use his tools and materials well. The spirit in which the outline of the end is carried out will do much toward making or marring the design. The dove-tailing on the drawer may need a little practice to execute, but if well done will show the cleverness of the worker. The top of the table is fastened with the table irons. Where the shelf tenons come through the end pieces there is a projection of three-sixteenths of an inch and the edges of the end of the tenon are chamfered off. The tenon itself is wedged and glued so that it can not be pulled out.

This design is suitable for any living room or library and should make a very satisfactory piece of furniture.



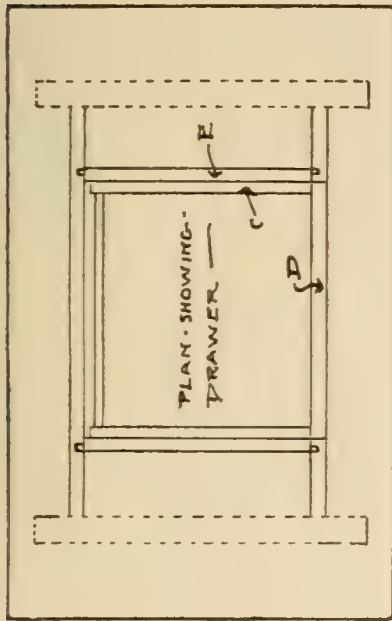
LIBRARY TABLE—MILL BILL

	Pieces	Long	Rough Wide	Thick	Wide	FINISH	Thick
Top .....	1	49 in.	31 in.	1 3/8 in.	30 in.		1 1/4 in.
Shelf .....	1	37 in.	19 in.	1 1/4 in.	18 in.		1 1/8 in.
Top & bot. braces	4	27 in.	4 in.	2 in.	3 1/2 in.		1 7/8 in.
Ends .....	4	27 in.	7 in.	2 in.	pattern		1 3/4 in.
End balusters....	6	27 in.	2 in.	2 in.	1 3/4 in.		1 3/4 in.
Back rail.....	1	36 in.	4 in.	1 1/4 in.	3 1/2 in.		1 1/8 in.
Front rail.....	2	8 in.	4 in.	1 1/4 in.	3 1/2 in.		1 1/8 in.
Drawer sides....	2	19 in.	4 in.	3/4 in.	3 1/2 in.		1/2 in.
Drawer front....	1	21 in.	4 in.	1 in.	3 1/2 in.		7/8 in.
Drawer back....	1	21 in.	3 1/2 in.	3/4 in.	3 in.		1/2 in.
Drawer bottom...	1	21 in.	18 1/2 in.	1/2 in.	18 in.		3/8 in.
Ledger rails.....	2	21 in.	4 in.	1 in.	3 1/2 in.		7/8 in.

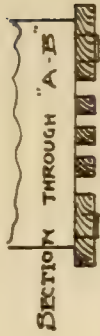
Use oak, mahogany or black walnut.

# HOME TRAINING IN CABINET WORK

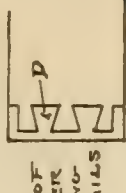
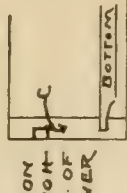
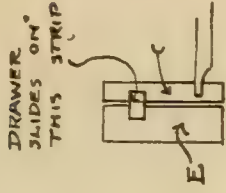
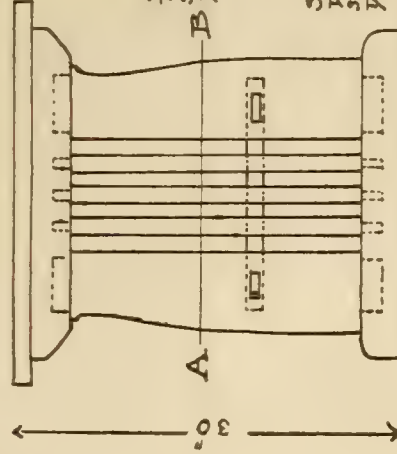
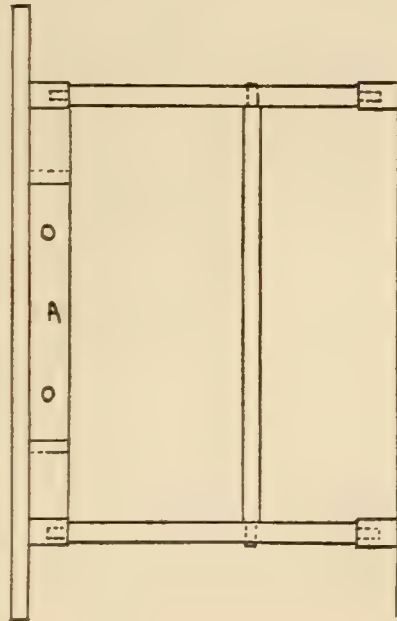
## DESIGN FOR A LIBRARY TABLE



SCALE OF INCHES



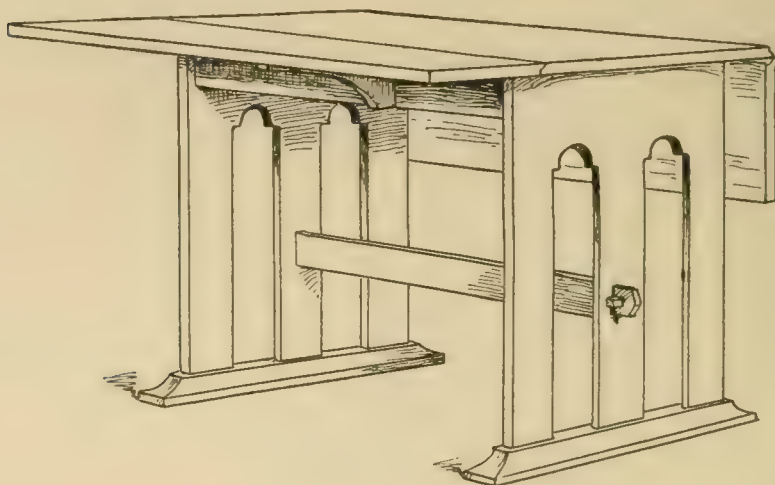
30"



# HOME TRAINING IN CABINET WORK

## THE DROP-LEAF TABLE

THIS is a table suited to many uses. Its top when opened, is forty inches square—quite large enough to be used as a breakfast table, and for a living room. Its chief advantage is that when the leaves are dropped the space occupied by it is very small, so that it can be moved back out of the way against the wall. A little clever handling of the wood will be needed to make a good joint where the leaves join the top, and careful attention is called to the enlarged detail shown on the plans—also note that the wood needs to be taken out the width of the hinge to allow for the eye of the hinge—these should be two inches wide and placed about four inches from the ends, secured with plenty of screws:



DROP-LEAF TABLE—MILL BILL

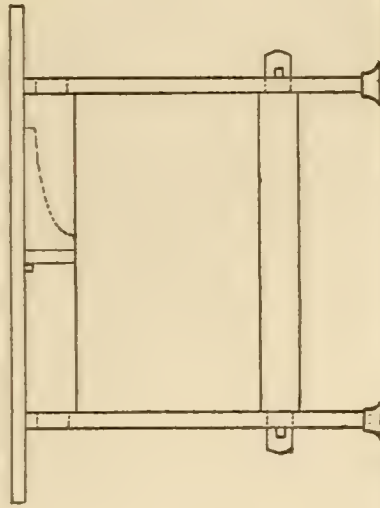
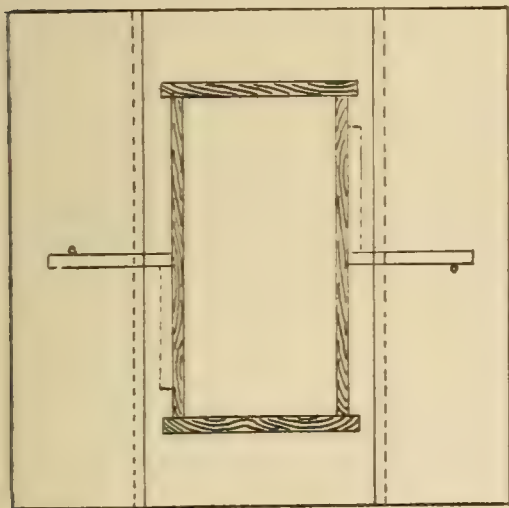
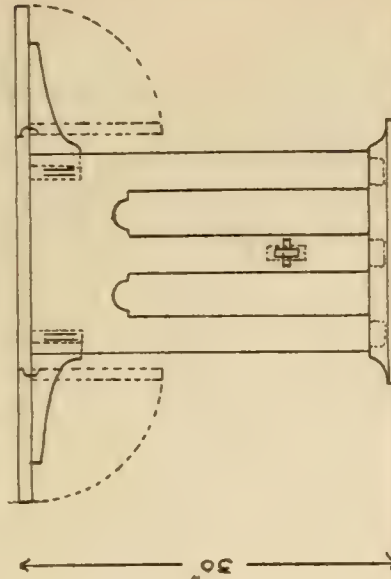
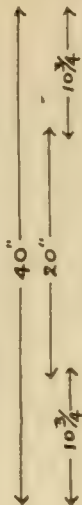
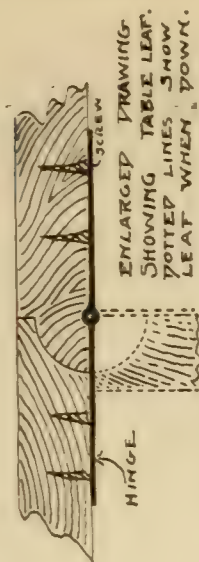
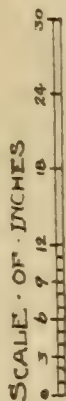
	Pieces	Long	Rough Wide	Thick	Wide FINISH	Thick
Top .....	1	41 in.	20½ in.	1½ in.	20 in.	1 in.
Leaves .....	2	41 in.	11¼ in.	1½ in.	10¾ in.	1 in.
Ends .....	2	30 in.	16½ in.	1¼ in.	16 in.	1½ in.
Bottom brace....	2	22 in.	3½ in.	2¼ in.	3 in.	2 in.
Table rails.....	2	30 in.	4½ in.	1 in.	4 in.	¾ in.
Stretcher .....	1	34 in.	3½ in.	1¼ in.	3 in.	1½ in.
Leaf bracket....	2	12 in.	3½ in.	1¼ in.	pattern	1½ in.

Use oak, cherry, maple, or one of the hard woods.



# HOME TRAINING IN CABINET WORK

## DESIGN - FOR · A · DROP-LEAF · TABLE



*Wm. A. Stickley*

## CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV



THE substantial and roomy suburban house here presented is designed to be built of shingles and brick, to occupy a corner lot, if possible, and is of medium cost. Its floor plan is forty-eight feet in width and including the kitchen ell is forty feet in depth.

The first story is of arch brick in red color varying from deep red to almost black. The medium dark bricks having the peculiar bluish tones brought out by their being slightly burned—while the hard burned ones are soft black.

The shingles of both the second story and roof are of cypress—as is also all the exterior woodwork. All is stained a dark gray. Cypress when treated in this way has, in certain lights, a silver sheen, while in other lights it is a soft, dark gray and almost black, and is only improved by the weather.

Among the things of interest on the exterior of the house is the scheme of roofing the porch, bay windows and veranda, the structure of which is quite apparent and unique in effect. The entrance porch with its steps and floor laid up of brick has on each side a flower-box, giving a touch of brightness and color at just the place where it is most needed. The entry, which is designed to be open, has its walls of brick and affords protection sufficient for warm climates but can, if needed, be enclosed in winter for a colder climate.

The veranda at the side and back of the house has its floor and steps laid up in brick and is ample in width so that tables can be arranged and meals served from the kitchen, which is adjacent to the porch at its far end.

The chimney, which is laid up in brick, has a large dark gray stone cap with chimney pots of a deep red color. It will be noted that the second story overhangs the first, thereby giving an interesting shadow effect, as well as slightly increasing the size of the rooms on the second floor.

Passing through the entry one enters the hall, which is rather irregular in shape, but spacious, and, as the illustration shows, has a very attractive stairway, with its seat and comfortable pillows at the left side, and just at the right a door giving entrance to a coat closet. A small hallway with doors at each end connects with the kitchen so

## CRAFTSMAN HOUSE NUMBER FOUR

that the maid in answering the door bell need not pass through another room.

The hall has its walls wainscoted about four feet six inches high with white oak boards V-jointed and with a very simple cap and base-board. This woodwork is fumed brown to a color like the shells of chestnuts. The walls above the wainscot are tinted a rich orange cream color with the ceiling a few tones lighter. A copper lantern hung from the center of the ceiling sheds a soft light through its amber-tinted glass.



FRONT ELEVATION

At the left of the hall and extending the full width of the house is the living room; its size accentuated by two large beams spanning its width, and by the additional space of an inglenook having a fireplace with seats and bookcases on either side. Opposite the entrance from the hall is a bay with a deep seat made comfortable with many cushions; at the end of the room a door to the veranda is flanked on either side by bookcases, over each of which is a window with square mullioned panes. At the opposite end of the room are three windows and at one side of them stands a small writing desk. The wainscot, which is fumed oak like the hall, incloses panels of brownish green fabric, either of canvas or more costly material, but plain in color; while above is a frieze of orange trees stenciled in soft greens, browns



## CRAFTSMAN HOUSE NUMBER FOUR

and orange on a dull orange background. The ceiling is tinted a deep cream. Electric fixtures are of copper with iron chains, and globes of amber-tinted glass. Hard burned red bricks are used for the fireplace with a red sandstone cap over the fire opening and square dark red tiles over the floor. Rugs are in greens and browns.

The dining room has as its most attractive feature a bay into which is built a sideboard and above this tiles of rich blue suggesting cobalt in color but very dark, sometimes almost black in tone, giving the keynote of color for the room. The wainscot which is rather low, is of cypress stained a dark gray. The walls are tinted or papered a rich blue, taking their color from the lightest tones of the tiles. The ceiling is tinted a buff color. The window curtains are of Pongee silk, similar to the ceiling in tone and color; while the leaded glass over the sideboard has a few dashes of brilliant orange. The electric lanterns, of which there are four hanging from the points of intersection of the beams, are of wrought iron with straw colored opalescent glass globes. The rugs are of the deepest tone of blue, in monotone effect, while the table covers are of rich natural colored linen.

Special thought has been given to the kitchen, which is twelve feet by eighteen feet six inches, and opens upon the veranda. It is very convenient in arrangement, having a pantry of good size with plenty of cupboards; also a cool room with cupboards and a refrigerator which can be filled with ice through an opening on the back porch.

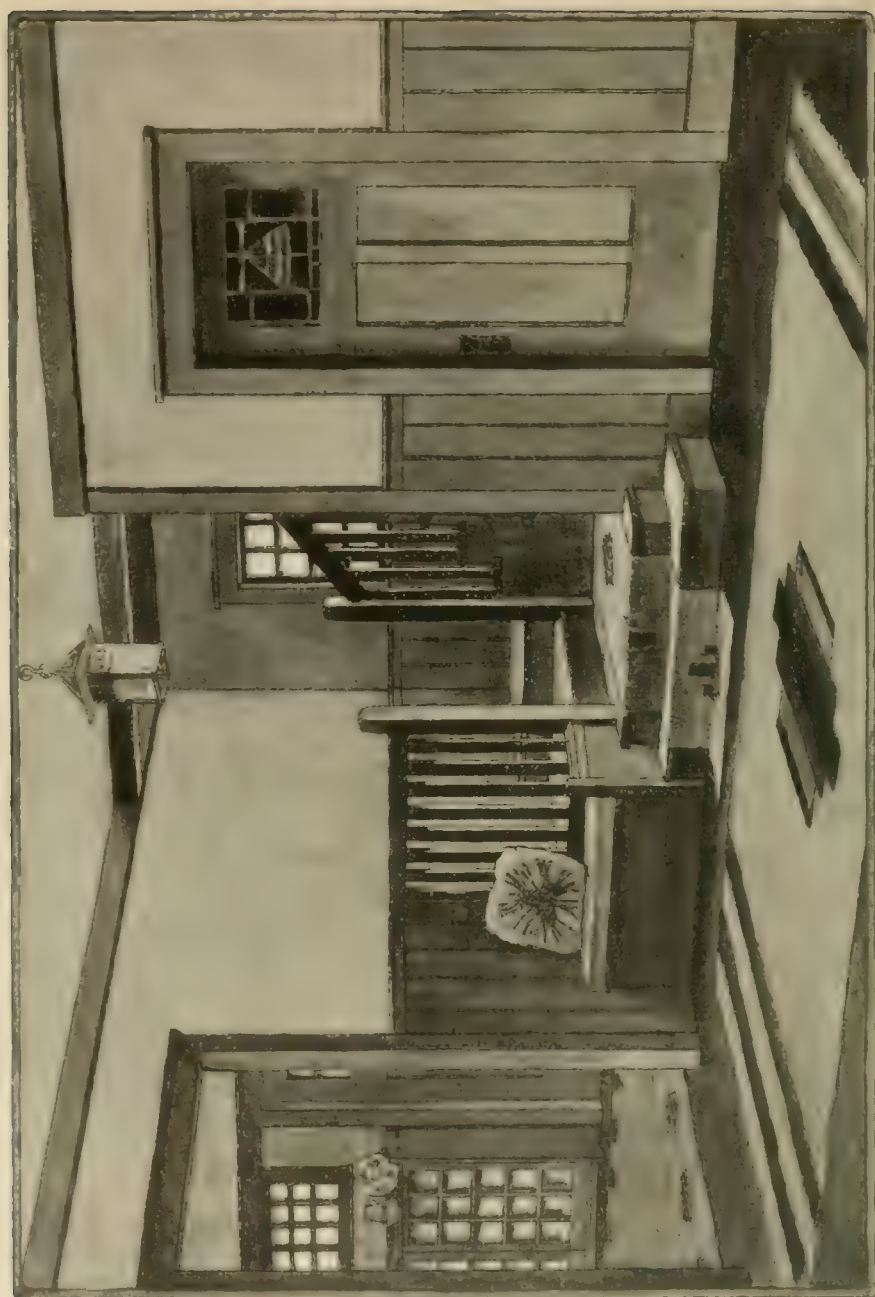
The second floor has four bedrooms and a bath, all the rooms are of fairly good size and each has an adjoining closet, while opening from the hall are two other closets, one for linen and one for storage. The hall is well lighted and has a long seat backed by the stair balustrade near which could be placed a table and a few chairs, making a very comfortable lounging place. The woodwork and walls here are the same as the hall below. The bedrooms are all done in cream white enameled woodwork, with walls tinted or papered, the colors varying with the exposure.

The cellar is fitted with the usual heating apparatus, a hot-air furnace; provision is also made for the laundry with its conveniences.

This house will need a lot approximately 80 by 150 feet, which will give plenty of room for a small garden at the side and rear, giving the needed setting. The building itself as estimated will cost five thousand dollars.

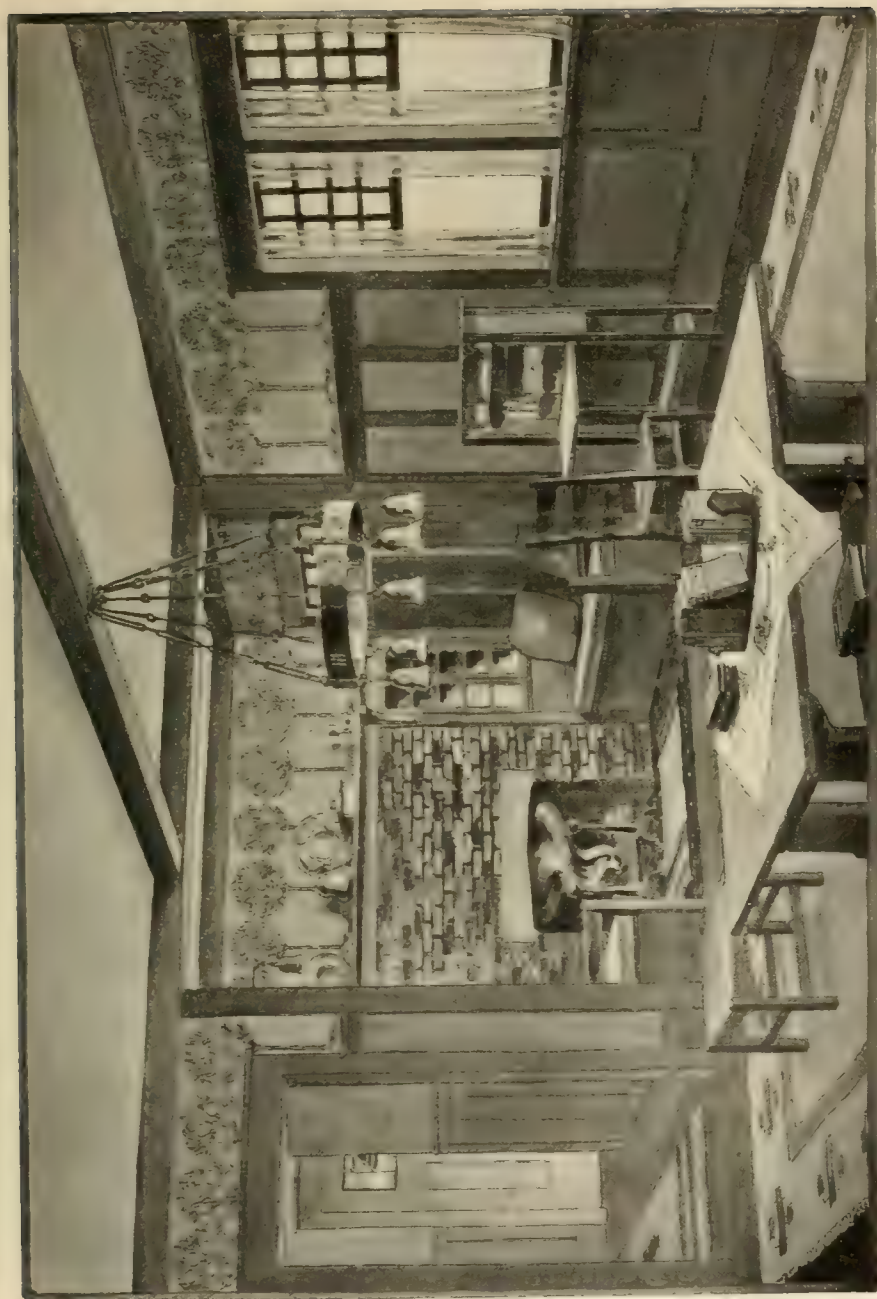


CRAFTSMAN HOUSE. SERIES OF 1905, NUMBER IV. TWO EXTERIOR VIEWS

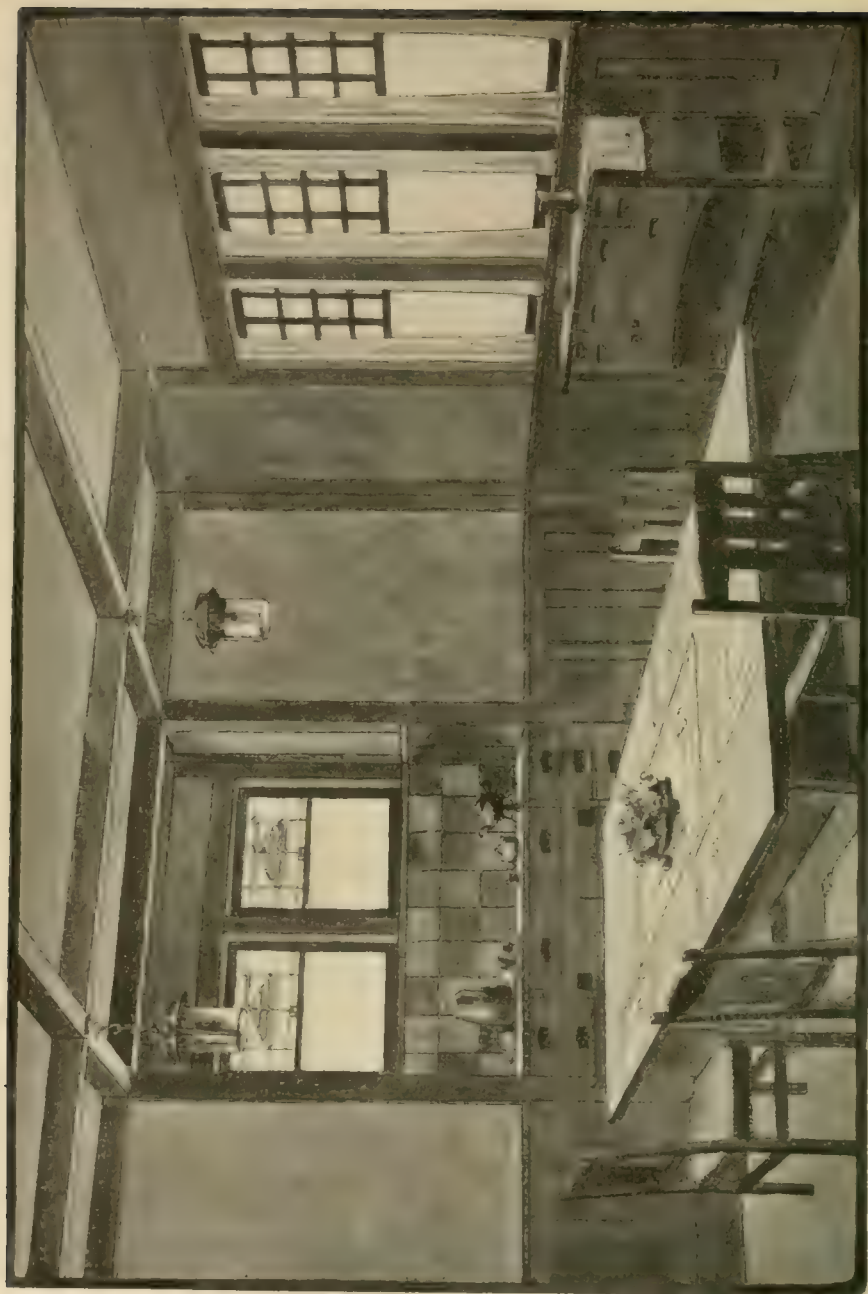


CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. THE HALL





CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. THE LIVING ROOM



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. THE DINING ROOM





## COTTAGE HOMES FOR THE WORKMAN: NUMBERS THREE AND FOUR



THE new Cottage Designs, begun in the March number, although originally designed as Cottage Homes for the Workman, are equally suited for summer homes in the country, or at the shore. These have now been included in the regular Craftsman House Series and the two charming designs given in March are reproduced elsewhere in this number, for the purpose of presenting the series complete in a single issue.

Each of the four designs is in itself a careful study to combine the essentials of a modest and home-like dwelling, with grace of outline and attractive interior arrangement, and each, if properly constructed, would be a comfortable home for a small family, a place to live in and be happy under one's own roof, with a door yard and garden, and the inviting companionship of the soil, for the children of the family, instead of the brick walls and asphalt pavement of the crowded city.

The two schemes presented this month differ widely from those submitted before, though the estimate for building is about the same.

### CRAFTSMAN COTTAGE NUMBER THREE

The third cottage of the series is of plaster, with a shingled roof; having a wide overhanging and rather striking entrance porch, whose strongly bracketed roof affords protection for the terrace.

This is laid on metal lath nailed to furring, which is put on over the sheathing. The color of the plaster would be improved by the addition of enough color pigment to tone it a soft shade of *écru*, although by leaving it the natural gray color a slight saving could be made in the cost. While still wet the finishing coat of plaster is roughened with a broom, which makes an interesting surface.

The roof shingles are stained a rich brown color, as is all of the exposed wood work, with the exception of the front door which is stained grass green.

The chimney, which is built of brick, is treated with a coat of plaster.

The house frontage is forty-six feet, while the depth is twenty feet, so that a lot having dimensions of sixty by one hundred feet would

## COTTAGE HOMES

afford ample space for placing the house and laying out simple grounds as a setting.

### THE INTERIOR

The ground floor is divided practically into two rooms, a large living room and a kitchen, which is used as dining room as well. The size of this room is seventeen and one-half by eighteen feet. The range is placed in an alcoved space over the top of which is a hood with a ventilator in the chimney for carrying away the cooking odors, while around the sides on hooks are hung the kitchen utensils, which give spots of bright reflected light. The room has plenty of light, commodious cupboards, and an adjacent store-room, all of which are important features for a kitchen.

The living room is in size eighteen feet by eighteen feet, receiving plenty of light from windows on three sides of the room. Opposite the fireplace is a high window, with book shelves under it, flanked on either side by "built in" seats extending around the corners, plentifully supplied with pillows. If necessary the space under the window could be utilized for a piano; the book shelves being placed elsewhere.

A simple wainscot of V-jointed boards is carried around the room and forms a back for the seats.

The fireplace is of arch brick and here we introduce a feature which is one of the best inventions of the day,—that of the Jackson Grate, which is to all appearances a grate of the ordinary type—but which has connected with it hot air pipes which carry heat to the bathroom and bedrooms above. In another place in this issue will be found a sectional drawing which illustrates the principles of this method of heating.

The entry has a convenient coat closet which must not escape notice, and it is also an important item that the stairway opening from the living room has at its foot a door to shut off draught.

The woodwork throughout the first floor is of cypress, stained dark gray. The walls of the kitchen are painted in a medium tone of buff, or yellow ochre softened with a little burnt sienna, and the ceiling deep cream.

In the living room a scheme of green is carried out. The walls are papered a rich moss green and the ceiling and frieze tinted a

## COTTAGE HOMES

deep cream. Rag rugs for the floor are of plain green with dashes of yellow and brick red, which colors are also used for the seat pillows. Plain white muslin curtains are draped in the windows.

The wood trim of the second floor is of poplar, stained soft green, a color always restful. The walls are papered in simply designed wall papers, or tinted and left plain. The bath has its walls painted a deep cream tint. The luxury of a well warmed bathroom will appeal to almost every one, and with the two large well ventilated bedrooms, which in size are each about thirteen by fifteen feet, with convenient closet room, a family of two, three or even four people could be well housed.

The estimated cost of building this cottage is one thousand dollars.

### CRAFTSMAN COTTAGE NUMBER FOUR

This cottage, designed to occupy a narrow lot, has for its frontage twenty-three feet with a depth of thirty-three feet and an additional eight feet for a veranda in front. It is to be well constructed, having building paper between the sheathing and finish boards, which are of cypress, the cracks being covered with narrow battens. To all the exterior a stain is applied which gives a dark gray effect with reflected tones of silver suggesting the weathered effect occasionally seen on pieces of unfinished wood which have, for a long time, been exposed to the sun and rain.

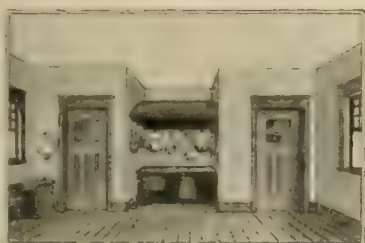
The foundation of the house is of field rubble, and the chimney of red brick, all of which are designed to blend with Nature's surroundings.

The windows are mullioned with small panes in the upper sash and large ones below, the sash itself being painted white.

The veranda gives access to a small entry designed to protect the house from draughts. The entrance hall contains the stairway, which is shut off at the head by a door, and a wide entrance to the living room. This is of good size, fourteen by fifteen feet. The fireplace of red arch brick is fitted with the Jackson Grate which heats two rooms on the second floor.

A comfortable seat is "built in" next to the fireplace. The room has plenty of light and sufficient spaces for a piano, secretary, table and chairs, while a good sized bookcase finds its place in the hall between the foot of the stairs and the opening to the living room.



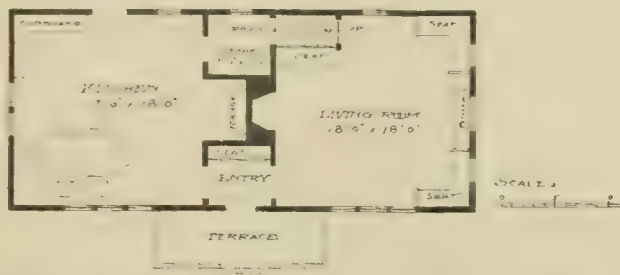
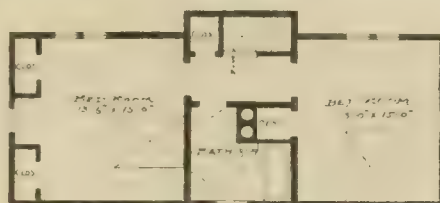


THE DINING ROOM



THE LIVING ROOM

# **A CRAFTSMAN COTTAGE**



CRAFTSMAN COTTAGE, NUMBER III



CRAFTSMAN COTTAGE, NUMBER IV

## COTTAGE HOMES

The kitchen is a room twenty-two and one-half feet by thirteen and one-half feet in size. The range is far removed from the portion of the room used for dining purposes, plenty of cupboard room has been arranged for, and the lighting well planned; an adjacent store-room gives a place for keeping supplies.

Throughout the first story the wood trim is of Carolina pine, stained a warm brown color. The kitchen walls and ceiling are painted and the living room papered or tinted.

On the second floor the largest sleeping room occupies the greater part of the front of the house; this room is thirteen and one-half by twenty-three feet, is well lighted and has a hot air register from the fireplace below.

The back of the house is divided into two rooms whose dimensions are nine and one-half by ten feet and ten feet by twelve and one-half feet respectively, each room having an adjoining clothes closet.

The bathroom as well as the large bedroom receives heat from the living room fireplace.

The wood trim throughout the second story is of poplar, painted white. This gives the general effect of white enamel which always lends itself to tasteful treatments for sleeping rooms.

To place this cottage to best advantage a lot having a forty-foot frontage would be required. The building can be erected at an estimated cost of one thousand dollars.

“The first thing then that one has to do, if unhappily his parents or masters have not done it for him, is to find out what he is fit for. In which inquiry a man may be very safely guided by his likings, if he be not also guided by his pride. People usually reason in some such fashion as this: ‘I don’t seem quite fit for a head-manager in the firm of —— & Co., therefore, in all probability, I am fit to be Chancellor of the Exchequer.’ Whereas, they ought rather to reason thus: ‘I don’t seem quite fit to be head-manager in the firm of —— & Co., but I daresay I might do something in a small green-grocery business; I used to be a good judge of peas.’ That is to say, always trying lower instead of trying higher, until they find bottom; once well set on the ground, a man may build up by degrees, safely instead of disturbing every one in his neighborhood by perpetual catastrophes.”

RUSKIN



## THE NEW YORK ARCHITECTURAL LEAGUE: TWENTIETH ANNUAL EXHIBITION



HE distinguishing feature of the Twentieth Annual Exhibition of the New York Architectural League, which closed on March 4th, was the wealth and variety of suggestion along certain well marked lines of attempted civic improvement.

The movement, which came into prominence during the Low administration, when so many schemes were brought before the public to redeem Manhattan from its ingrained habit of ugliness, is gradually resolving itself into a comprehensive effort to readjust many of the thoroughfares of New York.

The recent New York Improvement Commission showed a number of plans submitted by Carrere and Hastings, Shelling and Potter, J. H. Friedlander and others, and the handling of the problems has been done in such a way as to give drawings of marked strength, presenting the essence of the schemes unhampered by detail. No one group of men can be expected finally to decide the best means of handling this enormous traffic; it will have to be done by evolution rather than revolution, but this exhibit of plans shows steady advance toward the final solution of the great riddle.

The group of men who showed such a masterly method in the laying out of Washington, D. C., and of Cleveland, Ohio, have a widely different problem to deal with when it comes to New York, with its enormous and constantly shifting population. To quote an apt expression of De Witt Warner's, "Verily, New York will one day be known as 'The City of Bridges'."

A specially noteworthy design, illustrating a new departure on this side of the Atlantic, was that presented by Cram, Goodhue & Ferguson, of Boston, showing the river view of the new buildings for the United States Military Academy at West Point. The drawings were of special interest, as indicating the further modern use of the English Gothic style of architecture in the public buildings of America, merged with the early French models of the thirteenth and fourteenth centuries. It marks an epoch in American architecture that a group of important public buildings should show such rugged grandeur of outline and such vigorous handling of mass as is seen in this design, and is a long stride in the direction of structural purity.

An example of the effective use of photographs was seen in the

## THE ARCHITECTURAL LEAGUE

views shown by Messrs. Heins & La Farge of the completed Eastern Chapel of the Cathedral of St. John the Divine. The dignity and beauty of the structure are shown in a way which carries conviction of actuality; a thing difficult with an architectural drawing. The design for St. Paul's Chapel at Columbia University, by Howells & Stokes, was also shown. One small improvement, rather important in effect, has just been decided upon, — the shortening of the text around the frieze of the apse: "Ye shall know the truth and the truth shall make you free," into simply, "The truth shall make you free."

Among the many designs for public buildings shown were the drawings by William M. Aiken and Arnold W. Brunner for the baths now well under way at Avenue A and Twenty-third street, and also the bath to be built in Eleventh street, between Avenues A and B. Photographs of the recently completed pavilion in Thomas Jefferson Park, designed by Mr. Brunner, gave an excellent idea of the beauty of the structure.

Among the interesting features of the exhibition were the model and drawings, by Palmer & Hornbostel, illustrating the accepted designs for the Andrew Carnegie Technical School in Pittsburgh. This is especially noteworthy as the first endeavor in America projected upon such an extensive scale. Even in Europe it is doubtful if there exists any equipment so complete as these plans indicate. The architects have not been content with presenting a block plan and the customary views, but showed in addition a model executed in their office, which gives a clear and vivid presentation of the buildings as they will be when completed.

The influence of the Tudor style appeared again in the design for the proposed dormitory of the Princeton University, which was characterized and dominated in detail to a marked degree by English ideals. This also has possibly been studied from the New College at Oxford.

In the department of Arts and Crafts it is hard to add to the praise so freely given and so well deserved in former exhibitions. It was, as usual, good in every department, but showed little of striking novelty or commanding excellence.

Some unique and notable work signed O. Giannini, appeared under various titles, such as "Capri Gold," "Dull Verona Gold,"

## THE ARCHITECTURAL LEAGUE

"Glass-Mosaic-Mantel-Lava-Texture" and others, all of singular fascination. Other examples of effective decorative work were shown by the Grueby Faience Company, with Lee Boutellier named as draughtsman. One is a White Peacock, excellent in effect, and another is an unusual panel with a design of an ox-cart. Sarah Toohey appears as both artist and artisan of a good decorative panel in Rookwood Tile, much better than the restless design for a fountain in the same material, which shows a singularly disappointing color border with purple flowers gone very far astray. An exquisite bit of wood-carving was shown by Karl von Rydingsvard. It was called a Norse bridal chair of the tenth century, hand-hewn,—unusually modest designation for work from the hand of an artist who can so superbly handle minute characterization.

An interesting illustration of the use of Gesso appeared in what was modestly catalogued as a bulletin board, designed by Margaret E. Haydock and executed by Margaret P. Graffin. As a substitute for carving and inlay this Gesso work presents at least a novelty in decorative possibilities.

John La Farge was represented by a decoration entitled "Adoration," and Heinigke & Bowen exhibited a good bit of glass mosaic intended for the Indianapolis Court House. The Avery prize went to a window-box, the work of H. R. F. Horton, of which it may be said that the awarding of the prize was a matter difficult to understand, and one that awakens grewsome imaginings concerning the rejected designs. Hunt & Hunt, whose work comes up at each exhibit and is always excellent, showed a beautiful pair of vestibule doors, made for George Vanderbilt, and the Baumgarten tapestry was represented by a Boucher design by Philip Rice. Charles R. Yandell also showed an effective wall hanging of leather.

"I do not believe that any greater good could be achieved for the country, than the change in public feeling on his head, which might be brought about by a few benevolent men, undeniably in the class of 'gentlemen,' who would, on principle, enter into some of our commonest trades and make them honorable; showing that it was possible for a man to retain his dignity, and remain, in the best sense, a gentleman, though part of his time was every day occupied in manual labor."

RUSKIN





JEWELRY AND TOOLED LEATHER, MADE BY MRS. GRACE OSBORN BREWSTER. (See Notes.)



EXAMPLES OF CABINET WORK FROM THE MANUAL TRAINING DEPARTMENT OF THE HIGH SCHOOL AT YONKERS, NEW YORK. (See Notes.)

## CHIPS FROM THE CRAFTSMAN WORKSHOPS

THE Craftsman, noting the violence of the March winds and the strength of the returning sun, has recently thought much upon the subject of energy.

Without training in argument and logic, he is forced to draw his conclusions from what has been aptly named mother wit. But he has availed himself of the advantages of the workingman's university, the public library, whose courses go on continually, winter and summer, and whose faculty includes all the best minds of every citizen and period. From the writings of Helmholtz and others he has learned something regarding the "conservation of energy." Therefore he realizes that a force once put into activity, or an atom brought into existence, can never be annulled or destroyed; that it passes on from form to form, accommodating its nature to its temporary function, but never suffering that extinction which we call death.

This truth, proven in the world of Nature, the lonely and silent worker has applied toward the explanation of something which he observes constantly going on about him in the world of men: an observation which causes him depression, as he sees the same observation made by others and discouraging the young, who are not yet patient, as well as the mature, who are no longer hopeful.

It would appear to him that the energy applied to human labor is not subject to the same beneficent law as the one which is dominant in the world of matter. There would seem to be ill-adjustment, waste, loss, annihilation. For example, one person approaches his task with love and reverence; works at it with extreme

conscientiousness and intelligence; accomplishes it so that his production is accurate and beautiful. Another goes to his work in the spirit of a prison-slave, or like an animal to the yoke. He bends to the necessities of his position, whether those of a student, of an employee in office or shop, of an artisan, or of a day-laborer.

The work of the two representatives whatever it may be—intellectual or manual—provided it be finished within a certain period of time and reach a passing mark, is accepted by those in authority. The two workers are then practically equal before the world. The one whose every fiber has responded to the task, who has poured out his strength and passion without thought of holding back, obtains no reward beyond the other who has paid but divided attention, or falsified in small ways, or wasted his material, or marred the beauty of his production.

Here, certainly, as the Craftsman reasons, there must be wrong. Feeling this, the many are disheartened, slowly or rapidly according to their temperament and power of resistance. It is the few who always persist in the face of these permanent obstacles. The majority of those who begin in the first mentioned class, drop sooner or later into the second, because they can not account for the waste, loss, and annihilation of their generous efforts, and, therefore, can find no reason to continue them.

But there are those who lose themselves in their work, forget arbitrary standards, injustice, and affront, and are content to let the world go its course, providing that they be left in peace to produce, and so to satisfy their conscience and practise the



## NOTES

habits of exactitude from which they derive their greatest pleasure.

Such are the facts. But they are silent witnesses. They do not answer the question as to why the energy of mind and sympathy is allowed to waste in the immaterial world; while every atom, every impulse is strictly conserved in the world of matter. So meditating upon this problem, the Craftsman loses the calm, not to say cheerfulness, which is his strongest characteristic. Anxious and almost angry, he would gladly see punished all human agents who are guilty of wasting or annihilating the energy born of enthusiasm, faithfulness and genius.

## NOTES

**W**E shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, Manual Training Summer Schools, and the like, if sent in time to be an item of news. Address Editor of the Notes, *The Craftsman*, Syracuse, N. Y.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in *THE CRAFTSMAN*, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

Subscribers of *THE CRAFTSMAN* are requested to report any change in address

necessary for the summer months, or any change of residence, so that the necessary corrections may be made in its mailing lists on or before the tenth of each month.

The following communication from the National Sculpture Society was recently received:

"The National Sculpture Society through the generosity of its Honorary President, Mr. J. Q. A. Ward, and that of one of its lay members, Mr. I. W. Drummond, is offering two prizes, one of five hundred dollars, and one of two hundred dollars, for a competition in portraiture.

The first prize is to be awarded to the best portrait in the round, the second prize to the best portrait in relief.

The purpose of this competition is to stimulate the art of portraiture, thereby bringing more forcibly to the minds of the sculptors and the laymen a branch of the sculptor's work that has not heretofore, in this country, obtained sufficient importance.

Works entered for this competition are to be judged in the early part of November, 1905, by a jury selected by the Society at large. A prospectus governing the competition may be had by addressing the Secretary of the National Sculpture Society at 215 West 57th Street."

*THE CRAFTSMAN* takes pleasure in presenting to its readers the following letter and accompanying illustrations. The couch mentioned in the letter was unavailable for reproduction on account of the pooriness of the photograph submitted.

## REVIEWS

The letter will explain itself as well as the illustrations which accompany it:

"Manual Training Department  
High School,

180 Woodworth Avenue,  
Yonkers, N. Y., Feb. 19, 1905.

Editor of *THE CRAFTSMAN*,

Dear Sir: In one of my copies of *THE CRAFTSMAN* (June, 1904) I have been reading the article by B. W. Johnson and your comment. You may be interested to know that we are doing something along that line in our High School.

The couch was made by two brothers. The child's chair is from a first year boy. The cross is the work of the boy holding it. This is to mark his mother's grave.

At the present time some are working on hall clocks, chairs, tables, etc.

Yours truly,  
N. P. WORK."

Correspondence on this subject is cordially welcomed and *THE CRAFTSMAN* will take pleasure in reproducing photographs of the work that may be sent from time to time. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion, and to take up any special subject by personal correspondence with those who need advice and encouragement in mastering the principles and details of structural designs and workmanship.

In the accompanying illustration, several objects are shown illustrating the work of Mrs. Grace Osborn Brewster.

The illustrations represent: A Table Mat and three Card Cases in tooled leather; a Copper Belt Pin; Silver Belt Pin; Butterfly design; centre of malachite green with black markings, suitable for

the body of the insect, and eyes of sardonyx; Watch Fob in silver, set with garnet.

Beginning with the fall of 1905, Bradley Institute will undertake to prepare teachers of Manual Training and Domestic Economy for elementary and high schools. In the founding and organization of the Institute most liberal provision was made for work in these two lines, and they have received great prominence in its curriculum. The demand on the part of students for special instruction, and from schools for teachers, has led to the decision to utilize the extensive equipment still more fully, and by some additions to the work as now organized, to give a well-rounded preparation to those who desire to teach these subjects.

Two groups will be offered:

A Group Preparatory to Teaching Manual Training.

A Group Preparatory to Teaching Domestic Economy.

Full particulars in regard to courses may be obtained from Theodore C. Burgess, Director, Bradley Polytechnic Institute, Peoria, Illinois.

## REVIEWS

**C**HARLES Scribners' Sons (New York) announce their authorized editions of Maxim Gorky's works, two volumes of which "Orloff and His Wife" and "Foma Gordyéeff" have run through fifteen editions in America.

"Foma Godyéeff," his best known novel, translated by Isabel F. Hapgood, contains

## REVIEWS

also a biographical preface and illustrations. The present revival of interest in these translations of Gorky, the political prisoner and exile and one of the foremost figures in the present social and political upheaval of Sodom, recalls the coincidence that when Gorky authorized the Scribners to publish his works, he was then in prison as a political suspect.

The Scribner volume of *Short Stories*, eight in number, are perhaps his most interesting contributions, and each gives, in its own way, a very graphic picture of Russian life and the best examples of Gorky's style. These *Short Stories* include "Orloff and His Wife," giving title to the volume; "Konovaloff," "The Khan and His Son," "The Exorcism," "Men With Pasts," "The Insolent Man," "Varrenka Olesoff" and "Comrades." The latter surely, as a study of human sympathy, is the least unpleasant in its details, while the realistic pictures of savagery existing in modern Russian life, presented in "The Exorcism," are painfully real, as well as interesting.

In "Foma Gordyéeff," the descriptive powers and ability of the author to present humanity vividly is unquestioned and convincing, in spite of the vagaries of the leading character, the periodic drunkard and degenerate scion of a wealthy merchant family.

"My Appeal to America," by Charles Wagner, the Protestant pastor of Paris, has recently been published. This volume contains the first American lecture of

M. Wagner with an introduction by Lyman Abbott and an appendix signed by some of the most prominent citizens of the United States. The latter is a plea for American contributions toward the purchase of a site in Paris for a church in which M. Wagner may continue his work in the great European capital. The proceeds of the book are to be devoted to this object and all contributions, large or small, from the American friends of Pastor Wagner will be thankfully accepted by the treasurer, Mr. George Foster Peabody, 54 William Street, New York City.

("My Appeal to America," by Charles Wagner. New York; McClure, Phillips & Company; pages, 163.)

"Tools and Machines," by Charles Barnard is a simple, clear and comprehensive treatise on the more common tools and machinery.

Each chapter deals with a certain tool, or class of tools, treating their origin, uses, construction, etc.

The book is written in a style which is equally clear to young and old. For those interested in the new series on "Home Training in Cabinet Work," which appears in each number of *THE CRAFTSMAN*, or for those who find that "one of the greatest pleasures in the world is to use a fine tool in doing good work," the book is very instructive.

("Tools and Machinery," by Charles Barnard. New York; Silver, Burdett & Company; pages, 158.)



# THE OPEN DOOR

*"Welcome ever smiles."*

—TENNYSON.



IT seems worth while to note the increasing favor and interest on the part of THE CRAFTSMAN'S patrons and natural allies in this Open Door Department, which offers its pages for free discussion and description of their several activities. In the majority of instances the topics touched upon represent the utilities naturally related to home building, home furnishing and decoration, and for the main part have an educative value to the reader.

A glance at the subjects represented in the March and April numbers of the Open Door shows a score or more of distinct departments of the allied Arts and Crafts. Among these widely varying topics the much neglected consideration of sanitary heating, so closely related to the health and comfort of the family, a reference is made to the principles of the furnace warm air gen-

erator; also ventilating grates for heating one or more rooms by means of the open fireplace.

In wall coverings the suggestions range from artistic examples of imported nursery panels and friezes for children's rooms, and English landscape decorations, to the latest Sanitas and Leatherole productions, the latter presenting three separate studies of its use as a wall decoration and its application to home-craft.

The Flemish Potteries and the processes of their manufacture, the Trent Art Tiles including the new Della Robbia; Hand-Woven Pequot Rugs, Hand-Wrought Andirons, Porcelain Refrigerators, Hardwood Floors, and "old-fashioned" Tin Roofing are among the other suggestive and instructive subjects treated.

Of interest to artists and decorators are the prizes offered for Motor Car Designs and Color Schemes in a new field. The Scribner Art Books, the Tiffany & Company's special offerings, together with THE CRAFTSMAN'S own activities all unite to make a useful and readable summary of timely topics from month to month.

The Open Door continues to extend its courtesies freely and cordially to its friends and patrons, and again suggests to its readers that they will be well repaid for the trouble and cost of a postal card by writing to these leading and representative firms for their catalogues and trade brochures.

There is much of real value to be found in this general line of trade literature, the publication of which has become almost an art feature of late years, and a file of these

## OPEN DOOR

commercial souvenirs makes a unique department of literature not found on sale at the book stores.



**NEW ART PUBLICATIONS** Messrs. Scribners' Sons announce a new series of drawings by great masters containing forty-eight reproductions, including the works of Burne-Jones, Albrecht Durer, and Holbein. Also *Ornament and Its Application*, an introduction to the study of design in relation to material, tools and ways of workmanship, with 300 illustrations. *Pattern Design*, a book for students, treating in a practical way the anatomy, planning and evolution of repeated ornament, is also profusely illustrated. The series of the Scribners' Library of the Applied Arts presents Dutch Pottery and Porcelain, Old English Furniture, English Embroidery, and English Table Glass.



**TWO CHARMING ENGLISH FRIEZES** The W. H. S. Lloyd Company's announcement for April presents illustrations of two interesting English friezes from the well-known London manufacturers and decorators, A. Sanderson & Sons.

The delicate orchard blooms of the Titmouse Frieze announce in unmistakable terms that spring is here, although the reproduction gives no hint of the dainty pink and white, baby blue and other colorings in which this design is produced.

Many other timely novelties have already been received for the season, and one of the gems for the nursery is a three panel series representing morning, noon and night, by artistic poses of a child figure in two tones.

The Landscape Frieze, shown in the announcement, and sometimes called the Brook Scene, has already become a favorite as a restful and inviting picture to the mind as well as to the eye. This frieze is made in two tones of green and also in two tones of brown, but special tones to meet requirements will be furnished to order on a few weeks' notice.

The W. H. S. Lloyd Company, 26 East Twenty-second Street, New York, are sole agents for the United States and Canada for the productions of Sanderson & Company, of London and other foreign decorators.



**THE CRAFTSMAN'S LATEST OFFER** The interest manifested in the new series of Cottage Homes for the Workman, begun in the March number, has prompted the publisher of *THE CRAFTSMAN* to include these cottage plans in the Homebuilders' Club, Craftsman House Series, in addition to the regular membership privilege of free building plans, as an additional inducement to subscribers.

Although originally announced as entirely distinct from the Craftsman House Series this offer is made in order to comply, so far as possible, with the needs and wishes of *THE CRAFTSMAN* subscribers and correspondents for inexpensive homes, and to broaden the choice of selection in the Craftsman House Series.

## OPEN DOOR

It should be understood that this offer entitles each annual subscriber to any one of the House or Cottage designs, free of charge during the life of the subscription, with plans and specifications ready for the builder.

It is safe to say that no such valuable consideration has ever been offered, by any other publication, for a single annual subscription of three dollars, which includes the magazine and membership in the Homebuilders' Club.

If further particulars are needed to make the why and wherefore plain to all, a copy of "Our Home Leaflet," or the new *Free Booklet*, will be cheerfully sent to any address upon application.

Two additional Cottage designs are given in this number, and for the convenience of reference and comparison, Nos. 1 and 2 of the March number are reproduced elsewhere in this issue.



**CERAMIQUES DE FLANDRES** The Belgian towns in which are situated most of the Potteries that compose the Association of Flemish Craftsmen, are grouped together in the southwestern portion of the country. It is therefore rather surprising that so many entirely different kinds of pottery should be displayed at the Association's Exhibition at 430 Fifth Avenue, New York. They are all essentially Flemish in character—just as are the numberless varieties of Japanese, Chinese and Korean potteries all show their common Eastern Asiatic origin—but the methods employed in their manufacture and the results obtained differ so widely that the term "Céramiques de Flandres" must be considered simply as a convenient general name for a group of a dozen different styles of art pottery. In a photograph which will be found in our business pages two varieties of "Céramiques de Flandres" are represented, one of them by a single piece only. This is the bust by Donatello, his charming *Enfant Rieur*, which has a mat green metallic finish, heavily shaded, which renders the piece almost indistinguishable from old bronze. The other pieces are also in green, although some of them bear designs which are inlaid in other colors—but the coloring of this variety is the result of a harmonious blending of a number of different shades and tones of the same color. Lack of space compels us to carry over until the May number an interesting description of the Flemish processes of manufacture.



**EDUCATIONAL ADVERTISING** "Advertising is educational. You can not educate the American people or any considerable number of them in a few weeks. The great mass of people reach the buying stage by slow degrees. First they barely notice your ads, then they remember having seen them before, then become interested and read them, then are attracted by your arguments and have a half-formed purpose of trying your goods—and finally reach the buying point."—*The Saturday Evening Post*.

This statement by *The Post* is a common sense view of the subject, like many others emanating from the same source of late.



## OPEN DOOR

The Open Door simply wishes to add that a well-written descriptive article in connection with the regular announcement hastens the educational process very materially, by putting the subject clearly before the consumer in *two* places. That is what the Open Door is here for and why its courtesies are so freely extended to its patrons.



### THE KELSEY HYGIENIC SYSTEM OF HEATING

From the specifications of the Kelsey Heating Company of Syracuse, N. Y., we print some of the reasons why it is claimed that the Kelsey Warm Air Generator is more efficient, economical and healthful than any other heater:

The Kelsey is constructed on the principle of warming great volumes of air properly, by bringing into contact with extensive heating surfaces which have also been properly heated.

The Kelsey heating surfaces are mainly corrugated cast iron sections, or flues, which surround the fire, and all the heat is utilized because they are heated on all sides, by conduction, by the rays of heat from the fire, and by the burning gases, and by the passage of the products of combustion on their way to the indirect draft outlet.

This flue construction gives the Kelsey sixty-five square feet of heating surfaces to each square foot of grate surface, which is more than double that of the ordinary furnace.

The Kelsey method of warming the air in separate currents, by passing up through the flues, is much superior to any other method.

The air warmed in these separate currents is thoroughly and evenly heated, and there is a constant circulation which increases in proportion with the heat—so that with an ample supply of fresh air it never becomes overheated or vitiated.

These warm air currents, by means of a Patented Positive Cap Attachment, over two or more flues, may be controlled and forced in any direction to exposed or distant rooms.

The great weight of the flues (70 lbs. each) means also that they are not quickly subject to heat fluctuations, and an even temperature is easily maintained, and that with *any fire* they are heated, and therefore no air can pass through without being warmed.

Other advantages of the Kelsey Generator are: ease of management, cleanliness, no unsightly radiators, no valves or pipes to freeze up, leak or keep in repair, no danger of accident.

A Kelsey Generator is much more powerful and economical than any furnace; is far more healthful than the steam or hot-water systems with radiators which warm the same air over and over; and the expense for management, fuel and repairs is less than with either.

The Kelsey Generator is adapted for any kind of a house, from three rooms to fifty or more, for churches, schools and public buildings.

Twenty-six thousand in use. Send for booklets "About the Kelsey" and "What the Users Say."

## OPEN DOOR

**A DINING ROOM IN SANITAS** This month's lesson in sanitary wall covering is a dining room done in Sanitas; see advertising pages. In the attractive scheme shown in the illustration, the lower walls are paneled in a green burlap, with an upper third of a lotus-figured pattern in greens. The ceiling is plain tan Sanitas. The Sanitas burlaps present the same pleasing and interesting texture which has made the popularity of the genuine burlaps. At the same time this new material is cleanly. It will not accumulate dust, and whatever foreign elements may adhere to its surface can be removed with soap and water. The Sanitas burlaps are all attractive in color. In the dining room of this month's illustration a restful deep apple green is used, which with the lighter shades in the lotus design, and the oak woodwork, produce a harmonious setting for the china and glass of the dining room furnishings.

After the kitchen, nursery and bathroom, its use in the dining room is a sensible and practical demonstration of the manifest advantages of walls which can be cleaned.



**GOLD WATCHES FOR GRADUATES** The announcement of Tiffany and Company, New York, in our business pages will interest the friends of the "sweet girl graduates" and others who appreciate the character and guarantee that goes with the Tiffany Company's trade mark.

Previous to the removal to the Tiffany Company's new building, Fifth Avenue and Thirty-seventh Street, about the first of May, they are adding daily to their special sale tables selections from their varied stock, and marking them at material reductions from original prices.

Upon receipt of satisfactory references, Tiffany & Company will send on approval selections from their stock to any part of the United States.

Tiffany & Company are strictly retailers and do not employ agents or sell their wares through other dealers. A visit to their store, Union Square, New York, is both a delight and a liberal education for the lovers of rare genius and standard art wares of gold and silversmith craftsmanship.



**THE JAMAICA HABIT** The effect of the long, tedious winter, whose severity has not been equaled for almost two decades, is apparent in the unusual numbers of people now flocking to tropical latitudes. Few appear to escape that languid reaction that arrives with the growing mildness of the weather, and the choice of a large proportion of those fortunately able to loosen ties of business and family, seems to be a combination of sea voyage and tropical sojourn. Such a trip is ideally found in that to Jamaica, traveling by the sumptuous United States Mail Steamships of the United Fruit Company. Four days' delightful sail on salt water, on vessels that satisfy every desire of the seafarer, affords the best possible preparation for the enjoyment of the scenery and recreations of the gorgeous island. Tiredness blows away with the salt breezes, good spirits pervade all on board, and the average traveler lands on shore, exhilarated, and in high fettle for a holiday.

## OPEN DOOR

As to Jamaica itself, every one knows that this "Gem of the West Indies" possesses an unrivaled diversity of magnificent scenery, and atmospheric conditions that virtually make it a great, beautiful, outdoor sanitarium.

The United Fruit Company, whose famous Admiral fleet, Admirals Dewey, Sampson, Schley and Farragut maintains a weekly service from Boston and Philadelphia, has issued an exquisitely illustrated booklet, "A Happy Month in Jamaica," describing the beauties and interesting features of the island.



**\$1,000 IN PRIZES TO DESIGNERS AND ARTISTS** An interesting announcement will be found in our business pages by The George M. Pierce Company, of Buffalo, makers of the Great Arrow Motor Cars, who offer one thousand dollars in cash prizes for competitive designs for Motor Car Open Bodies, and Enclosed or Limousine Bodies, and for Color Schemes for Motor Car Bodies.

The contest closes June 1, 1905, and all rejected designs will be returned at the Company's expense, or paid for at a price not to exceed fifty dollars at the Company's option. The details will be found in the Company's announcement in this issue.



**A MODERN HOTEL HOME** The handsome and imposing hotel structure on Broadway and Seventy-seventh Street, New York, challenges favorable comparison with any of the modern hotel palaces for which New York is famous.

Only the transient or permanent guest, however, can realize the quiet elegance and homelike atmosphere, or the many thoughtful methods of ministering to the comforts of hotel life which are daily exemplified in the management of Hotel Belleclaire.

Mr. Milton Roblee, the proprietor, Mr. Thomas Mortland, the manager, and their attentive corps of affable clerks and attaches, all work together in a pleasing harmony of purpose, that seems to know no friction nor to spare any effort to make the guest "feel at home."

Three dining rooms enable the visitor to choose between dining in state in the richly appointed main salon, the beautiful palm room, or in the Bohemian freedom of the snuggerly adjoining the billiard hall.

The suites are all luxuriously furnished with porcelain baths, private telephones, electric lights, and, best of all, the occupant is sure of prompt and courteous service at all hours. The Broadway surface cars pass the door, and the subway station is only two blocks away at Seventy-ninth Street. By the latter the Express trip down town averages less than fifteen minutes to City Hall, and less than twenty-five minutes by the local subway train. Altogether Hotel Belleclaire is a good place to be found in when away from home.



## OPEN DOOR

### JACKSON VENTILATING GRATE

The problem of heating upper rooms in cottages by means of an open fireplace is of special interest in connection with THE CRAFTSMAN'S new series of "Cottage Homes for the Workman," reference to which is made in the plans for the cottages presented

in this number of THE CRAFTSMAN.

The accompanying drawing illustrates the principles and method of heating both the living room and chambers and at the same time securing a perfect ventilation and supplying fresh air by means of a cold air pipe or box, the same as in case of the ordinary furnace.

The Ventilating Grates burn any kind of fuel. They can be had in any style or finish so as to secure any desired effect, from the old-fashioned style of fireplace with andirons to the most modern style of grate.

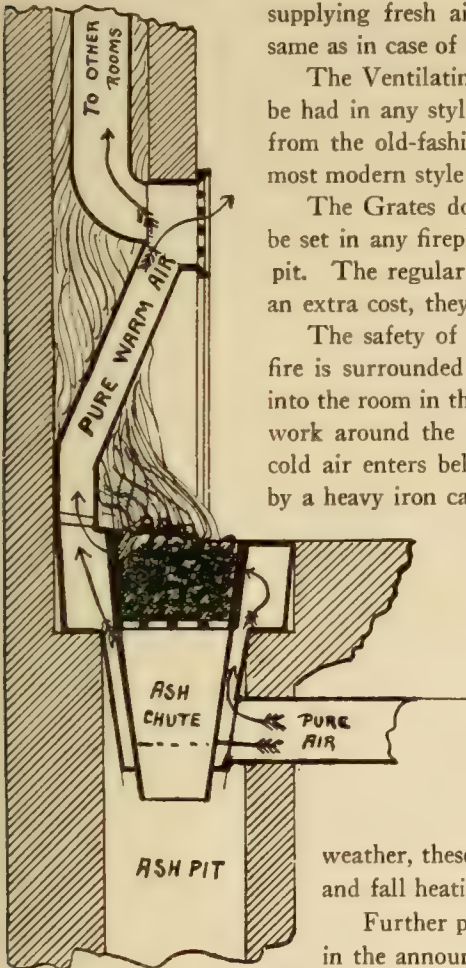
The Grates do not require a special construction, but can be set in any fireplace—whether new or old—that has an ash-pit. The regular sizes for fireplace are 30x30 inches, but, at an extra cost, they can be arranged for other sizes and shapes.

The safety of these Grates is assured by the fact that the fire is surrounded by a cold air chamber; the heat is carried into the room in the form of warm air instead of into the brick-work around the fire as in the ordinary open fireplace. The cold air enters below, passes around the fire (being separated by a heavy iron casing with absolutely no joints for leakage of gas), and out through the register in the frame of Grate. In the pattern a connection is made for hot air pipe running inside the smoke flue, to heat room back of Grate, or on second floor. Each of these Grates will heat about 7,500 cubic feet of space, or three rooms of good size in average exposure.

As an adjunct to any present heating system in larger homes during severe weather, these Grates are recommended and also for spring and fall heating, in lieu of the furnace.

Further particulars will be found in our business pages in the announcement of Edwin A. Jackson & Brother, 60

Beekman Street, New York City.



## OPEN DOOR

TAYLOR

"OLD STYLE"

ROOFING

When people refer to "old-fashioned tin" they should also bear in mind that the old-fashioned ways of putting on that tin were much better than the modern methods; formerly the purest and best paint was used and it was thick paint and not such quick drying stuff as the thumb can rub off; rosin was used in place of acid; *care* was used in putting on the roof, and it was not abused afterward; the seams were carefully made; it was painted instantly and not allowed to rust all over so as to "take" the paint more easily. When people refer to "old-fashioned roofing tin" they must bear in mind the old-fashioned ways of putting on a roof and taking care of it, and they must also realize the atmospheric conditions in all large cities nowadays that are very trying to anything metallic.



THE NEW  
CRAFTSMAN

WORKSHOPS  
CATALOGUES

The three new catalogues just issued by The Craftsman Workshops make quite an interesting library series, illustrating the various activities devoted to house furnishing, and are very complete in their several departments. Either of these new publications of Craftsman Furniture, Hand-Wrought Metalwork or the Needlework Catalogue will be sent to any address upon receipt of ten cents in stamps. Our Home Leaflet, devoted to the special home features of THE CRAFTSMAN, is sent free upon application; also the new *Free Booklet*.



THE HOME  
TRAINING  
SERIES

The second lesson in Mr. Stickley's series of Home Training in Cabinet Work, given in this number, adds an interesting variety to the six simple forms given in the first of the series. These include three tabourets, octagonal, round and square, and three tables, an oblong library table, a round table and a drop-leaf table. Correspondence from the boys or their elders is welcomed, and THE CRAFTSMAN will be glad to reproduce photographs of finished pieces when received, from time to time.

An illustration of similar work from pupils of the Normal Training Department of the Yonkers High School will be found in this number. The photographs were kindly sent by the teacher as showing the interest and progress of the pupils in this work, which THE CRAFTSMAN welcomes as a healthy sign of increasing interest in this sensible and helpful training and practice whether undertaken as a pastime or as the foundation of a future trade or calling.

A general invitation is extended to all engaged in this kind of work to write to us and send photographs for reproduction. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion and will take up, by personal correspondence, any special subject with those needing advice and encouragement in studying the principles of structural designs and workmanship.

## OPEN DOOR

### OUR HOME DEPARTMENT COLOR STUDIES

The timeliness of the subjects treated in Our Home Department, in this number, will appeal at once to the reader, and anticipate that spring feeling in the air. The value and significance in color in exterior effects is skilfully handled with many happy suggestions for the general harmony of the house and its surroundings.

These points are aptly illustrated by the discussion of kindred topics between the bright correspondents and the editor, which will prove interesting reading for the builder. The illustrations and description of hand-woven rugs and draperies lend an old-time flavor to this revival of the hand loom products, and these unique floor coverings and hangings will be specially suggestive to those interested in the problem of furnishings for country houses.



### CABINET WORKER'S WORK BENCH

All who are interested in the "Home Training in Cabinet Work" series, will find an excellent cut of a serviceable work bench with full description in the announcement of Hammacher, Schlemmer & Company, in our business pages. This bench is especially suited for the purpose, and could not be built so thoroughly and staunchly by an amateur. The price, eight dollars, makes it cheaper to buy than to try to make, or to have made to order. The special circular of this firm gives a variety of styles from which to select, and will be sent upon application to their office in New York, Fourth Avenue and Thirteenth Street.



### HOME- BUILDING AND HOME-MAKING

The latest from The Craftsman Workshops is the following announcement, which appears in our business pages: "*A Free Booklet*, telling you how we can help you to build and furnish your home in a simple and practical way that will be satisfying and yet not expensive.

"We would be glad to tell you how we came to make The Craftsman Furniture—how we get the beautiful finish that makes the wood itself so interesting, and how you can get the same effects in the woodwork and floors of your house.

"Why our leathers and fabrics have the beautiful textures and colors that are so much admired. We would also like you to know more about our hand-wrought metal-work, which adds so much of human interest to the general scheme. Our needlework, homecraft and many other helpful suggestions will interest you.." This new booklet will be sent upon application to Gustav Stickley, THE CRAFTSMAN, Syracuse, N. Y.



## ACKNOWLEDGMENTS BY THE CRAFTSMAN TO THE REVIEWERS OF THE PUBLIC PRESS

*From The New York Tribune—*

THE CRAFTSMAN is full of interesting and timely articles on applied arts and kindred topics. There has lately been a distinct advance evident in this magazine, which is losing more and more its character of a trade paper picked out with essays on the arts of other days, and is taking its place as a lively exponent of the modern arts and crafts movement.

*From The Inquirer, Oakland, Cal.—*

THE CRAFTSMAN, under the able management of Gustav Stickley, fills a distinct place among American monthlies, and is doing excellent work for the encouragement of higher ideals of art in the home, the school and every department of social and civic life.

There are over sixty artistically executed reproductions and original drawings in this month's issue. \* \* \* \* \*

You can not afford not to read THE CRAFTSMAN.

*From The San Francisco Chronicle—*

\* \* \* \* \* Many other good features are in this number, which there isn't space to mention, but it may be said that the magazine appeals to all who are fond of the beautiful and artistic in architecture and the decorative arts. (Syracuse: Gustav Stickley; price, 25 cents a copy; \$3 a year.)

*From The Daily American Tribune,  
Newark, O.—*

THE CRAFTSMAN magazine is doing as much for the arts and crafts as it can,

and every one who has once been a subscriber is always a subscriber. In addition to many interesting articles on various live topics the series of plans for craftsman's houses that appear each month is education in itself. These articles and plans show most conclusively that a livable house can be constructed, combining the essentials of "all the comforts of home" without it being a thing that constantly offends the eye and taste of good architecture, or a vulgar display of adornment, so called, that is being erected in our American cities (and Newark pleads guilty) when an hour a month spent in study for a year would correct a regrettable condition.

*From The Troy Record, Troy, N. Y.—*

The March number of THE CRAFTSMAN has a tempting list of articles by well-known writers. The make-up of the magazine, in its art features and typographical execution is excellent and it is strong in all of its departments. The New Home Department added recently, opens with a sensible discussion of color harmonies in all the appointments that make for restfulness and good taste in home furnishings.

*From The Mail and Express, New York  
City—*

THE CRAFTSMAN for March goes far afield from the usual contents of a magazine devoted to the crafts. It includes biographical and anecdotal accounts of John Muir, the geologist and explorer, and other topics, all illustrated and all written earnestly.

## ACKNOWLEDGMENTS

*From The Salt Lake Tribune, Salt Lake City, Utah—*

In addition to its special articles, *THE CRAFTSMAN* gives specimens of craftsman's houses, notes, chips, book reviews, memorable things in the magazines, and some good departments. It is a magazine of excellent make-up and contents. Gustav Stickley, publisher, Syracuse, N. Y.

*From The Times, Brooklyn, N. Y.—*

*THE CRAFTSMAN* is strong and purposeful in all its departments, whether in the broad field of municipal and mural art, or in the decorative arts and crafts, in their vital relation to the home and home life. The March number offers a tempting table of contents. \* \* \* \*

The New Home Department recently added, is made more interesting by the fact that the subjects discussed are mainly suggested by inquiries from correspondents, and, therefore, have a personal quality that appeals to the feminine mind.

*From The Springfield Republican, Springfield, Mass.—*

*THE CRAFTSMAN* for March opens with a selection from the personal correspondence of John Muir, with portrait and illustrations of the Yosemite, \* \* \*

The departments are of the usual interest, and the building plans described this month are for a bungalow and two cottages.

*The Boston Transcript, Boston, Mass.—*

*THE CRAFTSMAN* for March offers attractions to the home and to the student of modern developments in the arts and

crafts. Beginning with this issue of *THE CRAFTSMAN*, Gustav Stickley will contribute a series of articles on Home Training in Cabinet Work, giving practical instruction in the making of articles of practical use, giving designs and measured drawings of exceptional value. Art in the Home and School, Christian Science Church Architecture, the Mural Paintings in the Massachusetts State House are a few of the valuable articles in this number of *THE CRAFTSMAN*.

*From The Globe, Boston, Mass.—*

The current issue of *THE CRAFTSMAN* has many notable articles, chief of which is that on "The Development of the Public Library," in which the Boston Public Library is termed "the typical library in the United States." \* \* \* \* \* The magazine is brimfull of helpful articles.

*From The Chicago Daily News, Chicago, Ill.—*

"John Muir, Geologist, Explorer, Naturalist," is the subject of a paper in the present issue of *THE CRAFTSMAN*. Fine reproductions of photographs of some of the natural wonders about which he has written so understandingly are published in this number. Irene Sargent offers a well-illustrated article on "The Mural Paintings in the Massachusetts State House."

*The Detroit Free Press, Detroit, Mich.—*

The subject of the half score of articles which make up the current number of *THE CRAFTSMAN* are so varied and the articles themselves so excellent that it is

## ACKNOWLEDGMENTS

difficult to single out any one as more meritorious than another. Much must depend on the line of the reader's interest. This is an excellent number of a periodical that seems to be making a place for itself.

*From The Globe, St. Paul, Minn.—*

THE CRAFTSMAN offers its readers a feast of good things, particularly in the line of decoration and beauty in house and furnishings.

*From The Daily Republican, Cedar Rapids, Iowa—*

THE CRAFTSMAN is filled with good things. But then this is what its readers expect. This publication has the excellent habit of never disappointing. \* \* \* \*

There are numerous other papers on interesting topics. The usual departments are interesting. More and more this publication is becoming a necessity to all interested in the arts and crafts.

*The Advertiser, Newark, N. J.—*

The current number of THE CRAFTSMAN offers an unusually varied table of contents, representing all the subjects which it will pursue serially during the year. Its beautiful illustrations and attractive make-up make it well worth a position on the library table.

*From The Providence Journal, Providence, R. I.—*

Various articles of general interest make up a readable number of THE CRAFTSMAN for February. The leading

article deals with "The Development of the Public Library." \* \* \* \* \*

The publisher of this magazine, Mr. Gustav Stickley, contributes an admirable discussion of "the use and abuse of ornament," in which he contrasts the false and imitative style, always meaningless, with the genuine ornament which pretends to nothing that it is not. \* \* \* It will be seen from this list that readers of THE CRAFTSMAN can not complain of lack of variety.

*From The Plaindealer, Cleveland, Ohio—*

The practical papers of the number are numerous, well illustrated, instructive and suggestive. This unique Syracuse periodical has increased in interest and genuine value every month since its new departure under the management of Gustav Stickley.

*From The Herald, Fall River, Mass.—*

THE CRAFTSMAN for February contains a rare assortment of interesting and instructive articles of current interest. The Home Department presents original designs with descriptive matter for the employment of fabrics, and many other valuable suggestions for the adornment of the home.

*From The Toledo Blade, Toledo, Ohio—*

THE CRAFTSMAN is unique among the magazines and stands unrivalled in excellence and interest in its own particular niche.







THE MARQUIS ITO

MARQUIS ITO. THE MIKADO'S PREMIER  
WHO ROSE FROM THE RANKS. BY WM.  
ELLIOT GRIFFIS, D.D., L. H. D. PIONEER ED-  
UCATOR IN JAPAN



O have been born and lived under a feudal system, such as Europe gave up five hundred years ago, to have spent his mid-life amid railways and telephones in the same country, to have been the chief agent in raising an obscure hermit nation to the dignity of a world power able to humble Russia on land and sea—that is the life record of one hardly yet an old man—Hirobumi Ito.

What is more, Ito rose from the ranks. He was without the accident of noble birth, though "born within sight of the dolphin"; that is, he was of the gentry class. Their eyes looked first on the bronze fish, which stood in a posture of reversed rampancy on the summit of the feudal castle towers in every daimio's capital. Nearest the empyrean, it stimulated to noblest effort. At Nagoya, fins, flukes and scales of this symbol of ambition were of solid gold. To-day, in the new industrial Japan where opportunity beckons to all, the castle areas within wall and moat are given up to mulberry plantations for the feeding of silk worms, or are ploughed for the cultivation of grain or vegetables. Birth under the shadow of the castle towers avails for social prestige no more, for now gentry and commons alike have equal privileges before the law. The paths of promotion are open and clear to all.

Ito, boy of destiny, or "self-made" lad, as we may elect to call him, was born in 1841, in Choshu, the province lying between the Sea of Japan and the beautiful Inland Sea. At its tip end is the historic Shimonoséki. Ito was twelve years old when, in 1853, Commodore Perry sailed into Japanese history. It was a peaceful armada that mirrored the flag of stars on the waters of Yedo Bay. Very clearly now do we see that when the American frigates reached port, Ito's ship came in. For him they revealed a golden opportunity, of which he made strenuous improvement. What feelings must have been his when, in 1902, he wrote in colossal letters the inscription, now glittering golden and seaward in "Perry Park," at Uraga! A monolith of Sendai granite, incised and gilded, rises augustly to commemorate the visit of the American squadron and the delivery of President Fill-



## MARQUIS ITO

more's letter. This document proved to be the "open sesame" to a sealed treasure-house, even while it swung wide the doors of opportunity to a whole nation. No country on earth to-day is more emphatically the land of promise to her sons and daughters than is the country of Brave Warriors.

Ito's fame abroad, as that of the best known of the Mikado's subjects, arises chiefly from his shining political abilities. Yet in reality he is the creator of industrial Japan. In his boyhood's days the merchant had no chance of rising. He was on the lowest round of the social ladder. However diligent in business, he was spurned by gentlemen and society. Now, on the contrary, he stands before kings. He sits with fifty or more of his fellows, not only in the lower branch of the Imperial Diet, but in the House of Peers. With her new nervous system of electric wires that thrill and flash and speak, the quest of wealth in Japan is no longer a disgrace. Feudalism was responsible for the low estate of the trader. It was Ito who led the assault and dealt the fatal blow to the system that nourished drones. Commerce and manufactures have increased the nation's wealth twelve-fold, so that to town lad and country boy, life and hope have made a new world. I salute to-day scores of men eminent in the nation who once had no social standing or hope of changing their condition.

One must know something of the old hermit life in feudal Japan in order to appreciate the new Mikado's Empire, triumphant Japan. Let us peep into it. As I actually saw this curious state of society in 1870, let me, by means of memory-pictures, show the contrasts which our day suggests.

In the first place, there was next to nothing that was national when Ito was a boy. Everything was in feudal fractions. There were two hundred and eighty-three petty fiefs or principalities, each ruled by a daimio. A native rarely spoke of his country as Japan, nor was there any national flag, or other symbol of a united people, such as is common in this twentieth century. Knowing little about his country at large, or of the Emperor, and only about his section, clan, or feudal lord, what could the average islander know about patriotism? Each clansman was jealous of or hostile toward those from other provinces. Only a few people traveled in the regions beyond that in which they and their fathers had lived. Patriotism was of mousetrap proportions. Now, in 1905, every boy of Japan is proud of his whole coun-

## MARQUIS ITO

try of fifty millions of souls, of his Emperor and of his flag. In one sense, Commodore Perry gave the Mikado a new throne.

Having known Japanese boys and men for over thirty-seven years, I have heard them, from forty different and distant parts of the island empire, tell me their life story, and during four years, in town and country, by the seashore and on the mountains, I have seen them live it. So, I may say that Ito's career as a boy was in substance that of boys all over the land of the gods in the days of feudalism. This curious system of human society, after a course of seven hundred years, ended in 1871; as I well remember, for I was present at its solemn burial, when nearly three hundred castle lords, resigning centuries of power, bade their retainers change personal loyalty into national patriotism.

But what is feudalism? We must understand this first, if we are to get any clear idea of Ito's work, or know why he is the typical stalwart of modern Japan, with his face, like his cry, ever "onward to the light."

In feudalism there is no chance for the common man, but only for the priest and the soldier. Born on the soil, he is even more like a vegetable than an animal. He cannot change his craft or his trade. He is virtually tied to the field and with his kinfolk is bought and sold with the land. In the same trade, if a craftsman, he must remain as if apprenticed for life. The freedom and variety of our occupations are unknown in feudalism. Only two classes exist—the landowners and the landless; the former ride, the latter are ridden. They who lord the conscience—the priests in the temple and the monks in the monastery—rule with bell, book and candle. They hold the secrets of the unseen.

Things visible are dominated by sword-holders, the baron in his castle, backed by his knights and men-at-arms, who all together constitute the gentry. Priest and soldier alike dress in silk, paying neither taxes nor tolls, while land and labor are ruled by blades of steel. Even the air and water, with every bird or fish therein, belong, not to the people, but to the lords of the land. The hard working farmer gets only from three- to six-tenths of the grain he raises. When the crop is scant, he finds it hard to hold body and soul together. With their relatives, the landed or ruling classes make up one-tenth of the population. Korea, one of the worst governed lands on earth, still abides under the yoke which galled old Japan, whose

## MARQUIS ITO

condition was mollified by a lively industrialism and by the honor won for the craftsmen by their art and skill. From 1868, when all classes were given equal rights, Japan became great.

This was the old order of society—nobles, gentry (wearers of two swords), farmers, mechanics, merchants. Below these were the amusement makers, dancing girls, prostitutes, beggars; and, finally, outside the census and measured land, and humanity, stood the *eta* and *hi-nin* (not human), the two latter classes numbering perhaps one million. The *hi-nin* lived in a hell on earth.

In such a state of society, as in all feudalism, there was an awful waste of human life. Nevertheless, there was a bright side, for out of the feudal garden springs ever the white flower of chivalry. The law of reciprocal obligation teaches the sacredness of contract. Does one to-day wonder at an "Oriental" government without "graft," at army contracts and military business on a colossal scale virtually free from dishonesty? Then let him remember that Japan has struck Russia, like one of her Shimose-powder-filled eleven-inch steel shells shot from an Osaka cannon. The whole nation is moved by the inherited stamina and stored-up energy accumulated during centuries of the feudal system. Now the world is learning what jiu-jitsu can do for the unarmed self-defender, what Bushido (the Knightly Code) is in leadership, and what discipline, nourished in days gone by, can accomplish in an army, yes, a public school army, when the spirit of knighthood and chivalry goes down into the common people. As at Trafalgar, England and Nelson expected "every man to do his duty" and were not disappointed, so Marshal Oyama, in Manchuria, looking to his conscripts from field and town, found that his soldier lads failed him not. It was the glory of Ito, and men like him, not to destroy, but to fulfill the ideals of Japanese feudalism. He crushed the shell to release the imprisoned germ. Now, the perfume of its blossoms fills the world.

It was a wonderful world in which young Ito grew up, yet not like ours. The hills, the rivers and the ocean's ripples were the same then as now; but manners and customs, how different! No cradles in a Japanese home, nor chairs, nor bedsteads! The floor is the realm on which the bed is spread at night—silk or padded cotton quilts, and on their hams and heels the natives sit. The "mats," two inches thick, six feet by three in superficial area, bound with black cloth at the



## MARQUIS ITO

edges, supply at once the units of measurement, the table for food, the lounge, the couch, and the basis of the living, resting, study and sleeping room. Yet on their smooth "matting" covered surface, no boot-sole or heel ever leaves defilement. Outdoors is left whatever foot-gear ever touches dust or mud, while within man's sole of sock, or *tabi*, is thick and clean. No newspapers, milk wagons, telegraphs, railways disturbed the peace of those slumberous days. That useful nuisance, the telephone, made slaves of none. Each class wore its own distinguishing uniform and obeyed rigid, sumptuary laws. A merchant might be rich, but he could not ride on a horse, wear other garb than cheap cotton cloth, or live in any house but one of modest proportions. In a country made of mountain tops emergent from the ocean waves, only one-thirteenth of which could be cultivated, famine was ever a threatening danger. Hence, population had to be kept down by ways frightfully immoral and by the severest sumptuary laws. Hence the farmer was in social regard far ahead of the trader. The ash heaps of cremated millions of human bones, sad evidences of days gone by, when whole villages became charnel houses because there was no food, explain why in 1905 Japan fights so hard for bread and life. Creator of commerce, Ito, with his nation, knows that fertilizing, trade and colonization will enable the Japanese to increase twentyfold and live as easily as does ocean-bound Britain. In these nobler days of freedom, instead of the former four classes, making sixteen grades of humanity, there are but three divisions in the eye of the law—nobles, gentry and commons. Through the gracious favor of the Mikado and with a moral beauty not beneath that of Lincoln or Alexander, the liberators of slaves and serfs, the pariah *eta* and *hinin*, have long since been elevated to citizenship and merged in the nation's mass. Superbly organized in war, the discerning eye beholds in unity, as of an athlete's spirit, mind and body, Japan's three-fold strength. A cultured class of men able to govern through intellect, a host of skilled craftsmen clever with the expertness of a thousand years of mastery of tool and material, and a strong, hardy and obedient peasantry, are one in national brotherhood.

Providence and Commodore Perry shaped Ito's life after he had already learned what plain living, hardy exercise and high thinking were. At school he mastered first to read and write his own language in the kana of forty-seven characters which write syllables. Then,

## MARQUIS ITO

slowly, and painfully, he advanced through those Chinese ideograms, which express words or things and which are just as good to write English with as Japanese. Know enough of the logograms — of which Li Hung Chang knew myriads, and your Canton washman—the lone representative of his race in America—knows tens—and you can as easily express American thoughts as with the Arabic numerals, 1, 2, 3, 4, etc. You can ply mathematics anywhere in Europe, despite varieties of pronunciation. Of Ito's great "soul-teacher," Yoshida, we shall speak again.

Plenty of hard training, with sword and spear, wrestling, boxing, horse exercise, jiu-jitsu, etc., made up the samurai's physical curriculum, and Ito, who knew his blade and its possibilities well, took the full course. As his name betokened, a samurai was *a servant* of the emperor, and must be ready to hunger, thirst, suffer, fight or die for the one personage most sacred in all Japanese history. The Mikado is older than the state. Before Japan was, the Emperor is. In him all sacredness centers. It became Ito's life-task to make this truth renewedly clear and to set it as a cardinal doctrine, as the jewel-star in the galaxy of the written constitution. "The Empire of Japan shall be reigned over and governed by a line of Emperors unbroken from ages eternal." That life apart from duty carried no value whatever was once part of the samurai's creed. He ever bore on his person the second or short sword, ready at any moment to prove his sincerity of belief by opening the red life-stream. In our day, that orthodoxy is the whole nation's. Such faith has exalted the common man, making of each, civilian or soldier, a hero. In greatest service lies truest patriotism.

Thus trained in mind and muscle, with pen and sword, the boy Ito, fond of all that a lad loved, had for his companion, Inouye. This man, "the white lily of Japanese statesmanship" and still an untiring worker, was personal attendant on the heir apparent to the castle and barony of Choshu and headship of the great clan which was to gather within its borders the boldest spirits of Japan. Within ten years from Perry's arrival, Choshu's batteries on the heights of Shimonoséki defied the foreigners, while his army, equipped with American rifles, worsted the Tycoon's forces sent from Yedo.

The Tycoon and the Yedo bureaucracy were hated because they formed a barrier, just like that of modern Russia, between the throne

## MARQUIS ITO

and the people. "The Mikado all men love; the Shogun all men fear," is the old proverb that mirrors the politics of forty years ago. The deep passions of hate had historical roots. Originally only one of many daimios, the Shogun or Tycoon had seized sword and purse and administered the government of the country as if it were a private estate. Each baron must live in Yedo six months in the year, leaving as hostages his wife and family in the capital when departing for his distant domain. Inexpressibly galling to their pride as this custom was, it was an education to their retainers to make the double annual journey. In this way, Ito, who traveled often to and fro over the great high roads, learned much in statecraft and gained knowledge of the ways of the foreigners and of his country's poverty and possibilities.

They who think of Nippon before the days of foreign commerce as a paradise of art and joy are dreamers only. Old Japan, disease-stricken, famine-cursed, poverty-ridden, was nightmare and hellish darkness to millions. The Yedo rulers did nothing to improve the soil or the condition of the inhabitants. Having shut out foreign influences, they shut in the people, starving both brain and body. Against such a system, thinking men revolted. To smash the Yedo bureaucracy and to set up the Mikado as sole ruler, and, under him, to unite the sadly divided nation, was the dream of Ito and the patriots, the "Mikado-reverencers." There was no love for the hairy-faced men from Western countries among the average Japanese gentry of the sixties, and even the natives most eager to go abroad and learn were narrow-minded bigots who needed to have the shell of their conceit crushed. Their first object in learning science and in mastering the material resources of foreigners was to drive them from the sacred soil of Japan. Nor does an American familiar with the inside history of the years before the sovereignty of Japan had been recognized by governments long accustomed to despise "Orientals," wonder at this. It was the general idea of the natives that foreign settlements on Japanese soil meant conquest later on. With India and Cochin China and Vladivostok so near by, how could they interpret otherwise? So, when British, German and French envoys built legations in Yedo, the young blades from Choshu at once began their plots. They played the assassin and incendiary, chiefly because they knew that this was the surest and the quickest way to get the Yedo



## MARQUIS ITO

bureaucracy embroiled with foreign governments. Thus its downfall would be hastened.

So, we find in 1862, that night after Ito and Inouye had drawn sword and plied torch against the British legation in Yedo, they played the part of Napoleon on the B. M. S. Bellerophon in 1815. Each confesses that he asked "the protection of the most constant and most generous of my enemies." Hiding before dawn in an English merchant's garden at Yokohama until nightfall, in order to baffle the Yedo spies, they made application to be taken to London. Not behind, but before them, were "the devil and the deep sea." In their rear were the Tycoon's minions. Their proverb told them that "a sea voyage is an inch of hell," but they would brave all in order to learn. To be denied and turned back was to commit *hara-kiri*.

It was a wondrous conversion that made Ito drop the sword and seek the olive-branch. What caused it that the man who started out to save his country with the sword became the minister of peace to his people? How did the furnace of bigotry and passion harness itself to the machinery of order? How did the most impulsive become the most patient of men, invincible because of his superb self-control and power to wait? To-day no statesman in Japan excels Ito in Lincoln-like power of waiting.

Well, just as before the fire-eater of blazing zeal, Saul of Tarsus, lived the preacher Stephen of Jerusalem, so in Choshiu there was a teacher who transformed Ito. On the way to Damascus, meditations on the sermons heard from the Christian martyr were coöperant with sunstroke from heat without, both making the soul's ears heed the Divine Spirit's call. Years before Ito became a pilgrim to lands beyond the sea, to endure first a Damascus of darkness and then an Arabia of illumination, to return as an uncompromising apostle of new ideas, he had been pupil to Yoshida, who was one of the first Japanese to plan a trip abroad. This man, in 1853, had stood on Perry's decks at midnight begging to be taken to America. Sent back, first imprisoned and then released, Yoshida, in Choshiu, had fired his pupils, Ito and Inouye, with the scheme of learning, in the lands of their birth, the secrets of the railway, telegraph, inventions and machinery, with which Perry at Yokohama, after the signing of the treaty, had given a convincing object lesson in Western civilization. It was, in effect, the First Industrial Exposition in Japan.

## MARQUIS ITO

Yet to leave Japan meant to become a *ronin* (wave man) and an outlaw. It cost an awful struggle of mind, not only to seek ship passage, but also to face the alternative of rejection. In fact the lads at first were refused point blank, but, prompt and ready, they announced their intention then and there to commit *hara-kiri*.

To-day Ito reads, speaks and writes English fluently. Then, his vocabulary was an affair of a few words and of fewer possible sentences. The firm's agent, happening to catch the word "navigation," concluded the interview by registering the two young men as common sailors!

Long, hard, rough, and lonely, was that voyage to England on a sailing ship in the early sixties. Far from cultured was the company. Nor is there any homesickness like that of men from a mountain land like Japan. Yet it was that very experience that taught the pilgrims in search of knowledge some unexpected wisdom. Ito discerned the spirit of the race that subdues the seas. He saw the man beneath the sailor's rough garb. He resolved that his country should also rule on the ocean. It was on deck and at sea that Ito drilled himself to become the unerring pilot of Japan's Ship of State. Never for a moment did these great hearts flinch. Nor in forty years, though often bowing awhile before passing storms, have they ever quailed in their purpose of "screening the evolution of the Japanese into a modern man." "This one thing" has been Ito's goal.

At last, their ship tied up at the wharf in London. The whole crew, officers and men, leaving the vessel and her cargo to the two Japanese, long since found faithful, went ashore. Hungry and lonely the lads waited long and in vain for the firm's agent to visit them. With a city map in his hand and tracing his course through the streets, so as to find his way back, Ito entered a bake shop and seizing a loaf of bread, threw down a gold sovereign, the only coin he had. No change was vouchsafed, and he returned to the ship. Japanese gentlemen knew little of money then. They have learned much since.

Only a few months could they stay in London's busy school. Their greatest lesson was in mass rather than in details. It was *mighty* England that impressed them. Power, power, everywhere! What a race! To have built such bridges, launched and sailed such ships, harnessed the forces of fire and water seemed the work of dragons. What wealth, craft, skill! What soldiers and sailors!

## MARQUIS ITO

How busy everyone seemed. In the whirl of people, what bull-dog faces of determined men! What comfort and common sense! How valuable every hour and minute seemed! All this was the reverse of old Japan. It was indeed a new world! Here the merchant was as a peer. The poor boy had a chance. To fight with such people was folly. Better imitate, learn, make allies of such. Japan must reform from the roots.

As dress has so much to do, at least in outward appearance and in the eyes of others, with the making of the man, Ito saw at once, and has all his adult life insisted upon the necessity of adopting the clothes of the most industrious of civilized nations. So long as the Chinese wears a petticoat, he cannot win respect. *Sartor Resartus!* Who can doubt the soundness of Ito's philosophy?

Yet even while ravished with draughts of the new knowledge, Ito found he must leave England. For his country's sake he must return to Choshu. With more valor than farsightedness, his fellow clansmen had closed with hostile batteries the straits of Shimonoséki. Pointing their shotted guns at Dutch, French and American ships, they were really aiming at the Yedo Tycoon. The squadrons of Great Britain, France, Netherlands and the United States were assembling for chastisement. At once Ito and Inouye took ship for Yokohama. Landing as supposed Portuguese, each in faultless frock coat, silk hat, kid gloves and patent leathers, they evaded the government spies and on the British flag-ship reached Choshu. In vain did the young men attempt dissuasion and plead for peace.

The fires of babble opened, but the Japanese "sick man's" medicine of brimstone, saltpetre and iron wrought purge of pride and brought clear vision. As their batteries crumbled in the frightful tempest of shot and shell, many of the Choshu men swore by all their gods, both of heaven and of earth, that they would search to its roots the mystery of the alien's power. Some few saw at once that all local feuds, all clan quarrels must be settled, and that all the feudal clan units must be united in making one country. By elevating the plain man, by honoring labor and trade, by calling forth skilled craftsmen and assembling "all the talents," they must gain a united country. Reform must be from below upward, as well as from the top below. It was not enough to cast cannon. The spirit of the craftsman must go with and into the design. Education must be linked with a high moral aim.



## MARQUIS ITO

All this was Ito's gospel, and gathering congenial souls under his standard he persistently preached it in season and out of season.

But, when was not the reformer dogged by the defamer and the assassin? Inouye felt the sword in his flesh first, but, left in the snow to die, the cold checked the flow of blood and he got well. He is vigorous yet. The bloodthirsty wretches came for Ito, who, all unarmed, lifted mats and planks and hid under the floor. The murderous fellows with naked blades seized his wife, pulled her by her hair around the room, threatening to kill her if she refused to tell her lord's whereabouts. In silence she suffered, and to-day in the peaceful home at Oiso near Tokio is still the helpmeet for him whose life she saved.

Rapid were the moves on the chessboard of fate. Choshu setting store on youth of parts and skill, without regard to social rank, became the rendezvous of the men of to-morrow. From tactics learned from Dutch books, they progressed to the light dress, modern drill, thorough equipment and rifles of the American model. Soon, in a campaign marked by vacillation and obsolete methods on the one hand, and by decision and modern ideas on the other, the Yedo army was beaten and the prestige of the bureaucracy irretrievably ruined. Finally, on January 3, 1868, fifty-five young men, of the average age of thirty, of whom Ito was not least, secured possession of the Imperial Palace in Kioto, and the new Japan began. Having foreign experience and a knowledge of English, Ito was made governor of the new treaty port of Kobé, soon bringing order out of chaos.

Here, Ito saw clearly the need which both natives had felt from the first. There was no real national currency. With a constantly fluctuating medium of exchange in a country having nearly *eleven hundred* known sorts of "shinplasters," how could business be done? Good Queen Bess, when throne and people were united in England, gave her people honest and uniform money. Ito became Japan's Gresham. Sent to the United States, he found a welcome at Washington so warm that he has never ceased to admire the American people and government. He read our classic political literature. He found "The Federalist" as fascinating as a novel. Indeed, at many points, the careers of Hirobumi Ito and Alexander Hamilton, both with constructive minds in eras of unique opportunity for the exercise of their genius, are wonderfully alike. Each one was "The

## MARQUIS ITO

Conqueror" of his time and circumstances. To each the problems of finance presented themselves and were mastered. Each was the father of a nation's written constitution. Both were famous for their versatility and their powers of work and ability to provide resources. Both honored the men of business and the toilers who with intelligence loved their craft. In the end of their lives, may there never be a parallel!

After a thorough study of our financial system and coinage—both the creations of Hamilton—Ito presented his report to the statesmen of Tokio, and his recommendations were adopted. I saw the national mint in process of erection in 1871, and on the same day, early in 1872, I caught sight of the first telegraph pole and of a glittering dollar of Dai Nippon, with its virgin sheen of fresh coinage, in Osaka. The new currency of gold, silver, nickel, and copper, was on the American or decimal system. Stamped, milled, chronologically indicative, rich in historic emblems, the shining metal was and is indicative of both old and new Japan—rich in memory, strong in hope. Annual pyx trials at the London assay office show how perfectly the standard of maturity is maintained.

Positively comic was old Japan's 1,089 sorts of filthy lucre of the paper sort. When my first month's salary was paid me in 1870, I thought I was getting a stock of playing cards. The pack of pasteboard was eight inches high, two broad and six long. These were *kin-satsu*, national, and taken at their face value (\$300) anywhere within the four seas. But in traveling in the interior, and thus crossing many feudal frontiers, what strips and flaps, limber and stiff, fat and lean, wide and narrow, new and bright, old and illegible, scrabbly and filthy stuff I had to handle! At every border of one daimio's land, before entering another, I had to exchange one set of rag-bag stuff for another. "Worthless beyond the local boundaries" was the axiom. How I did rejoice when later, in Tokio, I saw cartloads of the trash, gathered from 283 localities, fed to the cremation furnaces! Like a flock of phoenixes seemed the new, clean greenbacks, engraved in America, rich in vignettes from Japanese history. Still more welcome and attractive was the stream of coin that in 1902, numbered 166,347,134 pieces, of which 89,207,908 were of gold.

First and always most strenuous for peace, Ito has always been forehanded in securing the resources for war and in maintaining that

## MARQUIS ITO

national credit which, at this moment of writing, on April 1, 1905, is so good that the third foreign loan of the war with Russia has been subscribed many times over.

Ito was next made Minister of Public Works and began that scheme of national and private railways which on March 31, 1903, had 4,237 miles in operation. In 1871, the old school conservatives howled long and loud when this department of the Government became part of the Imperial purpose and administration, for in this way "base mechanicals" at home and from abroad were to be honored as gentlemen. I could hardly believe my own eyes, when, at the opening of the first line from Tokio to Yokohama, four merchants, instead of groveling on the ground, *stood* in presence of His Majesty the Emperor. As a teacher of the value of time in a land where the word "minute" was not in common language, and "second" unknown,—the first train on regular schedule left behind in the station the prime minister! No English engineer could think of notifying even a high dignitary. The train must start on the dot, and it did. Now, millions of watches are in daily, personal use.

Next followed the telegraph. The line had at first to be guarded, for both poles and wires were looked upon as instruments of witchcraft by the superstitious, and the public schools did not get started until later. Ito and his colleagues had summoned from America a host of teachers to organize popular education, train up native instructors, diffuse science and thus protect the new machinery of government and national equipment. The writer of this article was the first to live in the interior in the service of a daimio and to see the inside workings of the feudal system, but he organized one of the first public schools of the *national* system and reviewed the first regiment of the new *national* army raised in the province of Echizen. During these years, 1872 and '73, Ito was in Europe and America, with the embassy that went round the world. His speech in excellent English at San Francisco, which shadowed Japan's policy of industrial rehabilitation, attracted wide attention. He took the wafer off the sealed envelope of old Japan. He became civilization's letter carrier to a once hermit nation.

To insure the merchants' ventures beyond sea, Ito's Department of Public Works began the lighthouse system, which makes the country of Peaceful Shores so safe to mariners. Not only do these flash-



## MARQUIS ITO

ing guardians of commerce "give light and save life," but in conjunction with Japan's wonderful meteorological service, they help to give forewarning of wind, storm, earthquake and dangers of many invisible sorts.

It would require too much of THE CRAFTSMAN'S space to tell the whole story of Ito's part of the work in "relaying the foundations of the Empire" according to the Imperial "Charter Oath" of 1868, which is the basis of the New Japan. To tell how he reorganized the cabinet, codified the laws, wrote the constitution of 1889, and the wonderful "commentaries" on that superb instrument, how he was repeatedly called to the premiership, or sent by the Emperor as envoy to Korea, China, Europe, and how in council, whether in or out of office, every word of his weighs a ton, is beyond the scope of our present article. Ito is a man of all around vision and his mind recalls a sphere, rather than a cone or rhomboid, or indeed anything with angles or projections. His political measures are always based on the resources on hand or possible. Of infinite patience, he inspires others to like toil and tact. Personally he is one of the most genial of men, as the writer can testify, not only from seeing him often in Japan in the days of mutual strength of youth and hope, but from personal letters breathing the warmest sentiments towards Americans. From the first, Ito, in the face of conservative tradition that overestimated the sword, treated the engineers, advisers, professors and men of technical skill called out from Europe and America, as gentlemen worthy of the highest regard. They were the favored guests of the Emperor and nation. Four times in audience of the Mikado, the writer bears glad personal testimony to the honors bestowed upon the foreign servants of the new Japan. Not a few of them have been decorated by His Majesty. When this wholesome example of Tokio is followed in all Asia, there will be an awakening from weakness and darkness into strength and light.

Happily amid all changes Ito remains, while a cosmopolitan, a lover of things eternally beautiful in his beloved land. At Oiso, between ever-glorious Fuji mountain and the sparkling ocean, in a house one-half of foreign and the other of native architecture—the one better for winter, the other excelling in comfort during the summer—and amid gardens rich in indigenous flora and evergreens, Ito finds his home. The best literature of the ages and of many lan-

## MARQUIS ITO

guages are at his command, but above all reading or thought-borrowing, he is himself seer and thinker. Wearing on his bosom all the honors possible to a subject of the oldest and unchanging dynasty in the youngest and most hopeful of Asian nations, he is, I am inclined to believe, proudest in being called what he was in boyhood's days—a samurai; that is, *servant*. Alike to Mikado and to commoner, his long life has been one of noblest unquailing *service*.

THE CRAFTSMAN is fortunate in securing from the pen of Dr. William Elliot Griffis the scholarly character study of Marquis Ito which appears in this issue. A second article by this writer illustrating some of the industrial and home life features of Japan is promised for an early number of THE CRAFTSMAN.

Dr. Griffis was born in Philadelphia, of English ancestry, and graduated at an early age from Rutgers College, which in 1889 conferred upon him the degree of L. H. D. The universities of Harvard, Yale, Chicago, Cornell, Williams and Dartmouth have welcomed him as a lecturer along the lines of his own personal research.

His special studies of Japan and Holland have won marked recognition in both of these countries, as well as in his native land. In 1870, Dr. Griffis visited Japan upon a mission of education, and, while there in the government service of the Empire, helped to lay the foundations of Japan's modern system of education, coming thus into very intimate relations with the Court circles of the Empire, and gaining a thorough knowledge of Japan, both in its public service and private life. Later, he served as Superintendent of Education in the Province of Echizen; occupied the chair of Professor of Physics in the Imperial University of Tokio, and is the only white man living who, from the capital of a daimio, saw the feudal system in operation.

Dr. Griffis is a member of the Asiatic Societies of Japan and Korea; of the Historical Society of the Imperial University, and of the famous Mei Roku Sha, that has so influenced the course of national education in Japan.

# MODERN USE OF THE GOTHIC: THE POSSIBILITIES OF NEW ARCHITECTURAL STYLE.

BY FREDERICK STYMETZ LAMB



It is the purpose of this article to invite discussion. It is hoped that, by calling attention to modern conditions, discussion may be cited and that, from this interchange of thought, helpful conclusions may be reached.

It must be apparent to the most casual observer that we are tiring of the old architectural styles. It is felt that they are not adequate expression of present conditions, and modern buildings show a distinct effort toward departure or modification?

It may not be conceded, but it is nevertheless true, that *L'Art Nouveau* is a concrete expression of the same desire.

While it may be disputed, it is the purpose of this article to show that, in the modern use of Gothic, we have a suggestion of the lines of the possible development of a future architectural style.

The new has an indefinable charm for every mind—human nature is so constituted that it will accept an inferior production if it has claim to novelty, rather than finer work founded upon accepted precedent. An interesting side-light may be thrown upon the possible new development in architecture by an analysis of the modern use of Gothic.

Custom has become so exacting that when we speak of a public building, we instantly think of a classic structure. Even the more utilitarian public buildings, from the fact that they have been designed in many cases by Government architects, have the same characteristics, yet when a church or religious building is mentioned, the mind at once pictures some form of Gothic edifice.

Tradition thus exerts its influence and it is often amusing to see the uncertain and wandering efforts of the designer when some problem is given for which there is no precedent, as, for example, a modern office building.

In the chaos which has resulted, it is interesting to note the influence of the old, and to speculate as to the possibilities of a new style. The classic, with its column and lintel, does not solve the problem. The modern office building with columns at the bottom or at the top, as seemingly dictated by accident, is not a thing of beauty. Roman precedent, while better, has not been markedly successful in its

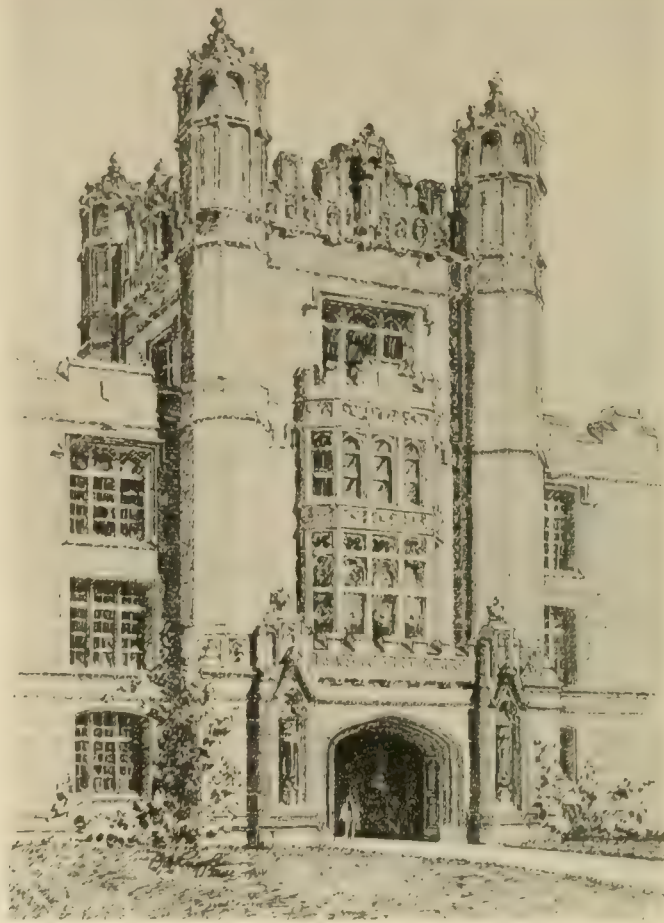




THE MORRIS HIGH SCHOOL, MANHATTAN



THE WADLEIGH HIGH SCHOOL, MANHATTAN



THE ERASMUS HIGH SCHOOL, BROOKLYN



ERASMUS HALL, MAIN BUILDING

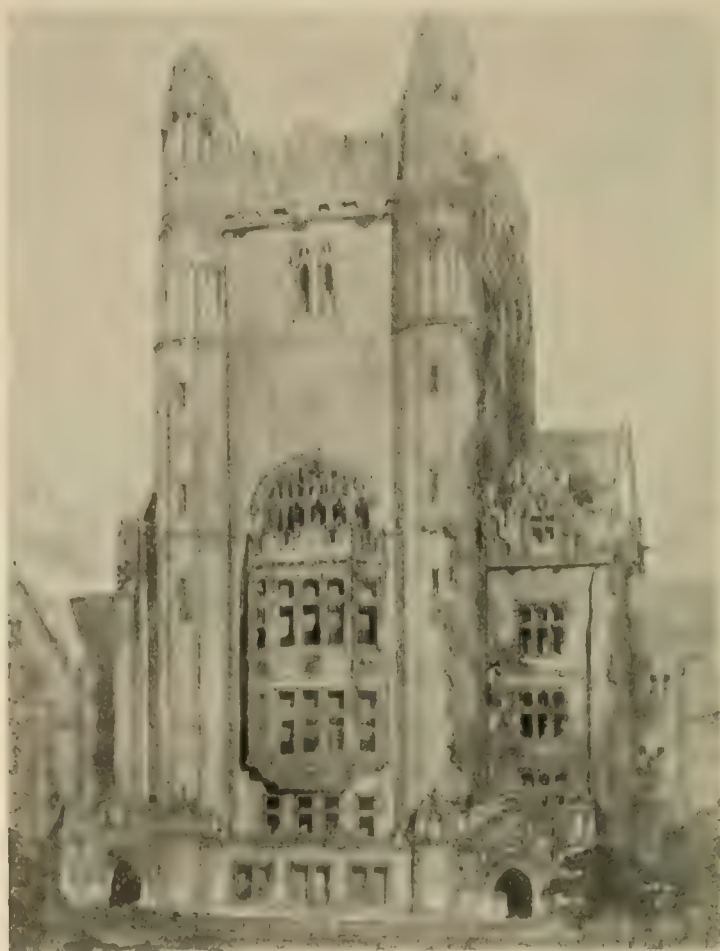


ERASMUS HALL, SHOWING COURT



THE COLLEGE OF THE CITY OF NEW YORK  
GYMNASIUM





COLLEGE OF THE CITY OF NEW YORK  
CENTRAL TOWER



COLLEGE OF THE CITY OF NEW YORK  
ASSEMBLY HALL



COLLEGE OF THE CITY OF NEW YORK  
CHEMICAL AND MECHANICAL ARTS BUILDING



EAST CHAPEL, WEST POINT ACADEMY



## MODERN GOTHIC

adaptation; it is therefore with interest that the student notes the use of Gothic in many of the newer private and semi-public buildings.

And it may be opportune to suggest that, just as in painting, the Classic school has been repudiated and a more modern and virile treatment based upon study of nature substituted, so in architecture the recent study of Gothic may be but a forerunner of a return to Nature, from which a more virile and more practical style will be evolved.

It is a statement which may be criticised and yet which is nevertheless true, that in *L'Art Nouveau*, a movement which is now being felt throughout the western world, there is marked similarity between its main characteristics and those of the Gothic style.

The same spirit of unrest is shown in *L'Art Nouveau*. It goes without saying that there is much that is hopelessly bad, but it remains true that the general feeling for line and the remarkable appreciation of color have made this movement notable. A careful analysis will also develop principles which are fundamental to all good styles—and principles, many of which have been set aside since Gothic was in its prime.

It must be admitted that many modern architectural *L'Art Nouveau* efforts are woefully inferior, but this criticism is true of the early efforts in every movement. The results obtained in minor lines are much more satisfactory, and in textiles and jewelry, results have been obtained which merit high ranking.

The color combinations, above all, are of a superior quality, and in many instances have reached a development never before obtained. In fact, it is to this wonderful charm of color that this style owes much of its present success. Color has heretofore been scrupulously avoided in modern architectural schemes. It is to this very love of color that may be ascribed much of the exuberant, and at times unmerited, praise which has been bestowed upon *L'Art Nouveau*. If the same perfection were obtained in proportion and in balance of line, what might not be expected of this style? It bases itself upon the principles that were the fundamentals of the Gothic movement. Plant forms supply the data from which the detail is drawn. Plant growth suggests the lines which are fundamental. And even in the use of color the inspiration seems to be from the same source.

The movement at first jeered at has come to receive serious con-

## MODERN GOTHIC

sideration. Its influence is felt in painting, its influence is noticeable in sculpture; and it will not be long before its spirit will be discernible in architectural effort. The decoration of many stores, hotels, and even exposition buildings has shown this influence. Perhaps the most intelligent example was the German exhibit at the St. Louis Fair. So important is this development considered in Germany that plant forms have been technically analyzed as a basis for design. A special exposition was held not long ago to bring together information and concrete examples of work in this department.

It is undoubtedly true that in household architecture many modern examples owe their inspiration to influences which can be easily traced to mediaeval times. If these premises are granted, is it too much to claim that the new movement will in the main draw its inspiration from Gothic?

A FEW examples may make this contention more plain: The most successful school buildings are distinctly Gothic. Among the most notable in New York may be mentioned the Morris High School and the Wadleigh High School. These are splendid structures, with every modern convenience, and stand as excellent examples of what an educational building should be. Every room is well lighted, the ventilation is perfect, and the sanitary conditions uncriticisable. The design is such as to be simple in construction, yet impressive. With all this a charm is retained which is most attractive. Not of the ordinary utilitarian character, they rank with the best of public buildings and at a moderate expenditure. They show the versatility of Gothic and demonstrate its possibility in modern use.

The Erasmus Hall High School, not as yet completed, is an interesting example of the adaptability of this style to modern requirements. The scheme in brief consists of grouping the buildings, the center being dominated by a large tower giving entrance to the Court, which is to be surrounded at a later date by buildings devoted to the purposes of the school, as growth may demand and money may be available.

Mr. C. B. J. Snyder, Superintendent of School Buildings, deserves great credit. The buildings meet every practical utilitarian requirement, and yet in the successful adaptation of the style are

## MODERN GOTHIC

among the most beautiful of the city's possessions. Mr. Snyder has not only raised the standard of design, but has added many features in plan and arrangement which are unique.

The admirable buildings for the College of the City of New York by Mr. George B. Post are a case in point. In spite of the fact that many designs were made for these buildings and varying styles suggested, the final decision was given in favor of the present plans—a modified form of Collegiate-Gothic. These buildings most fittingly meet modern requirements. They have been described so often that a detailed statement would be but a repetition. Not only has every practical condition been successfully met, but many of the buildings have reached a plane of excellence seldom if ever attained. The view of the Assembly Hall from the college grounds is most imposing and will stand as an example of a happy combination of line, form and color. Thus when completed, this will be the most important series of municipal educational buildings as yet planned for this country.

Wallabout Market, erected some years ago, was so designed that it could be extended from time to time along the lines laid down. It is an excellent example of the desirability of a comprehensive scheme. It draws its architectural inspiration from the Flemish buildings, so markedly influenced by the Gothic movement. It proves the possibility of an artistic arrangement of one of the city's most utilitarian problems.

The extensive improvements of the United States Military Academy at West Point—practically the entire replanning of the Academy—after full discussion and an important competition, are to be executed in the Gothic style. The successful designs by Cram, Goodhue and Ferguson cover an extended area, and when completed will form a veritable city. The appropriateness of the buildings and the wisdom of the selection of the styles are shown in the admirable series of drawings submitted. In the study of these plans even the most scholastic enthusiast will be forced to admit the evidence of the influence of the new movement.

It need hardly be mentioned that the new Lady Chapel for St. Patrick's Cathedral is following the style of the old building, but it may be worthy of note that in the chapel being built in connection with the Cathedral of St. John the Divine, although the main building has a distinct leaning toward the Romanesque, the prototype of Gothic



## MODERN GOTHIC

architecture, the latter chapel, in its construction and detail, is more nearly the Gothic of the purer type. And it will be interesting to see in the progress of this building, whether its minor details will not indicate the same influence.

Church architecture throughout the country is from tradition markedly influenced by the Gothic style, but in many recent buildings careful analysis will show distinct modification of precedent in adaptation to the modern requirements. Many of our buildings have an almost personal touch, this influence being felt even in minor details and interior decoration. Theological seminaries and schools while following traditions are yet so designed as to meet modern conditions—as notably in the work of Charles C. Haight, one of the older architects of New York, one who has upheld the spirit of the Gothic movement as handed down by Upjohn and others of this country.

But the test, of course, is not a school or a church, as in these few radical or difficult problems are to be met. The office building, the modern business necessity, is indeed the test, and not the least successful solutions have been secured by adopting this style.

The Trinity Building, facing Trinity church, is a twenty-story structure with all the paraphernalia of modern requirements and yet in detail it is Gothic throughout. It forms a fitting companion to the old building it faces and does not suffer by contrast with its neighbors on the southern side, erected some years back, although they followed more conventional precedent. The building to the north of Grace Church has been designed to form a fitting frame-work for the old building, and the result is unquestionably a success.

But in the New York Times Building, recently completed, the architect, Mr. Cyrus L. W. Eidlitz, has achieved a distinct victory. Based upon Italian Gothic precedent, a modern office building, up-to-date with every possible contrivance, it stands a beautiful monument to private enterprise. It is a most successful "sky scraper," and is one of the loftiest buildings in the city. From an isolated position it rises from the curb at Forty-third street to the top of the Observatory rail three hundred and sixty-two feet, standing on a ground plan so restricted as to make the architectural problem the most difficult of solution.

With these facts before us, it is most interesting to read the reasons why the Gothic style was selected:

## MODERN GOTHIC

"It was plain from the first that, with so irregular a ground plan, the classical style did not supply the precedent needed, and that classical and formal symmetry would have to be abandoned in favor of picturesque irregularity. The free and romantic styles and periods of architecture were, so to say, 'indicated' by the conditions of the problem. Of these styles, the Gothic is of course by far the most important and the most fruitful in precedents available for modern uses. The choice of Gothic for the style of The Times Building was accordingly not capricious, but proceeded from a consideration of the particular requirements of the building. Given the site, and given the general scheme of a building of which the sub-structure covered the whole of it, while something like half of it was to be carried six or seven stories higher, with an irregular ground plan, and it is hardly conceivable that a design in antique architecture of the Renaissance could have been effectively accommodated to the site and the scheme, at least without much sacrifice to architectural consideration of space of which none has in fact been sacrificed, but all utilized to the utmost."

Whatever question may have been felt as to the advisability of this style, in advance of the construction of the building, it has been scattered to the winds by the beauty of the completed result.

The architect is to be congratulated upon solving the problem so successfully and upon the courage which led him to select this virile architectural style, in contradistinction to the more popular adaptations found on every hand.

**I**N a description of public buildings, one is confronted with the difficulty of speaking of architectural style without having accepted in advance a series of terms which have been agreed upon. It often happens that we find described as belonging to the same style, public buildings constructed at practically the same date and yet differing in architectural detail. The architectural scholar of the present day insists that a building to be worthy of consideration should be carried out consistently and follow precedent in every detail. This has led to much that is commonplace and uninteresting, and, after four hundred years we are aroused to the fact that the results are dry and unsatisfactory. At last a reaction has set in, and a careful study of buildings recently completed will convince one that old rules are being deviated from, and that precedent is being set aside and new sources of inspiration sought.

Thus we find in the Opéra Comique in Paris, a building following tradition in its massing and main proportions, but with detail entirely new. The capitals, instead of following the regular orders, are designed with original detail, studied from floral forms. The same is true of the moldings and much of the applied ornament. Flowers and vines are the inspiration, and the result is most satisfactory.

## MODERN GOTHIC

Moreover, these are not inconsistent with the conventional massing and proportion of the building. This instance is given of a building recently completed in Paris because it has been said that the Ecole des Beaux Arts has destroyed individuality, and is responsible more than any other factor for the lack of architectural originality of the present day. Examples might readily be found in Germany, or even Austria or Belgium, but these would not be surprising, as in those countries academic schools have not as yet attained so great an influence.

The conclusion to be drawn from the buildings now being erected, is that a new style is in process of formation; scholars may protest and contend that the present movement is but a transient one and must surely pass, but there is undoubtedly a stronger force behind this movement than a mere passing impulse. What the new style is to be, what will be the outcome of the present study and experiment, it is hard to say, but the fact remains that the earnest thought and attention which is now being given to this subject will undoubtedly produce result.

We find that the public buildings constructed in the early part of the nineteenth century were classic in detail, if not in their general form and construction. The Gothic style which was so prevalent during the twelfth, thirteenth and fourteenth centuries had reached its perfection and declined. A change was desired and the student of architecture went to history for precedent. A classic revival was the result, but no new style developed. Thus we have a group of buildings throughout Europe, classic in detail, but somewhat changed in form and general construction to suit the requirements of the city or time in which they were built. The National Gallery, London, the Museum in Brussels, the King's Palace in Stuttgart, the Old, and even the New Museum in Berlin are of this style and owe their architectural character to the interest taken in these revivals. Sans Souci at Potsdam, the wonderful group of buildings at Versailles, and even the new palace of Frederick the Great are the result of the same influence.

What is true of these important buildings, is also true of the lesser buildings constructed at the same period. The result, however, was not fully satisfactory, and a study of the Roman work produced such buildings as the Pantheon, the Hotel des Invalides in Paris, St. Paul's



## MODERN GOTHIC

in London, the entire school of Sir Christopher Wren and the hundreds of minor buildings.

Then came the more recent development known to us as the Renaissance, in order to clearly define which we had to invent the distinctive terms, French Renaissance, German Renaissance, Italian Renaissance. Thus we see that by the acceptance of this nomenclature, it was conceded that the styles produced by the influence in different countries were not identical.

And now in the buildings of to-day we find a distinctive detail differing from anything that has heretofore been produced, and above all we find requirements never before confronted by architects in the past. This alone would be sufficient to create a new style, and we may depend upon it, a new style is coming in spite of scholastic protest. While it is true that we still find buildings, as the Gare du Midi at Brussels, following the classic detail while using modern construction, it is also true that this style of edifice for practical, utilitarian purposes is the exception and not the rule, and that such a structure as the Anhalter Bahnhof is more nearly the ideal sought in buildings of this character. In this example we do not find the columns and gateway of the palace, but rather a simple, straightforward construction suitable to requirements. The lines of the building are simple and are governed by the constructional necessities imposed by its size and the materials used. The detail is simple, yet with sufficient ornamentation to relieve plainness. All sense of stiffness is removed by the happy selection of color, the building being executed in brick and terra cotta, with of course an iron construction. This building is but one of a number of its kind. The main station at Dresden is as large and possibly equally successful in design. These buildings are typical of a style of construction which is being used with great success for postal and telegraph, for telephone buildings and for railway terminals. It may almost be said that the requirements in these cases have produced something original in construction: certainly the result has been a series of buildings such as never have been seen before and which will undoubtedly in future ages be looked upon as characteristic of the time in which they were produced.

While the necessity of economy and the enforced use of steel construction in railroad terminals and commercial buildings have produced innovations in the style employed, the same cannot be said

## MODERN GOTHIC

of such public buildings of the present day as universities, theaters and museums. Thus the University at Strasburg, recently constructed, markedly shows classic influence. The Fine Arts Museum in Brussels is subject to the same classification, and as one goes from city to city it may be plainly seen that Grecian precedent predominates in buildings of this class.

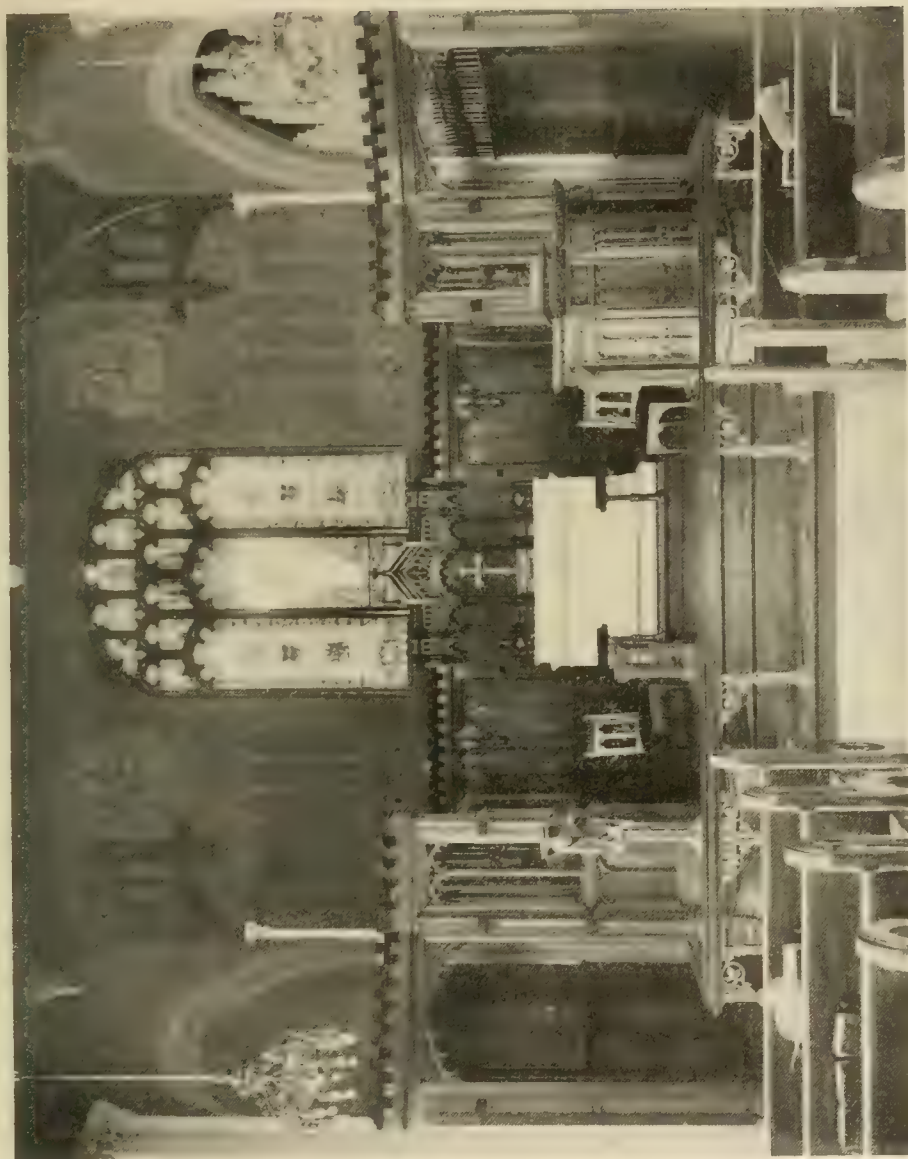
Yet when a gallery or a museum is carried one step further and becomes an exposition building, we find a radical change in form and construction—so much so, that the name "exposition architecture" has had to be invented in order to describe the result produced. This may possibly be due to the fact that in expositions, larger spaces are covered and steel construction necessitated by the requirements. Or it may be due to the fact that, as these buildings are of a temporary character, the architects have seized upon them as an opportunity to try much needed experiments in construction and detail. The result, however, remains that in very few cases have exposition buildings followed the old style and in most cases the result has been successful and satisfactory.

Careful study of important civic buildings of foreign cities will show a marked effort to depart from classic precedent. We can discern a distinct desire to produce buildings not only worthy to represent their cities, but buildings which are distinctive in architectural treatment.

Thus we find in the Palace of Justice of Brussels, in the Reichstag in Berlin, in the Kaiser Palace in Strasburg, in the Museum des Konigsreichs Bohmen, Bohemia, in the projected Festal Hall in Nuremberg, positive evidence of a desire to depart from the dictates of precedent.

When this is true of buildings that do not require the use of the elevator, what must be the result when this recent invention is universally used in our public buildings?

In Gothic architecture alone, we find examples which will bear comparison with modern buildings. In Gothic architecture alone, are these possibilities of height sufficient to meet modern requirements. The column and the lintel have their limitations. No matter how exaggerated may be the scale of the classic building, it will not be sufficient to meet present conditions. There is a limit to the extent to which columns may be superimposed upon columns. And



EMMANUEL REFORMED CHURCH, HANOVER, P.A.  
VIEW OF CHANCEL





SECTION OF TRINITY CHURCH AND  
COMMERCIAL BUILDING



GRACE CHURCH, NEW YORK



THE TIMES BUILDING, NEW YORK



## MODERN GOTHIC

in the use of the style mentioned, it is only possible to meet modern conditions by the elimination of those features which are its chief charm.

It is for that reason that Gothic remains as the one style from which a possible inspiration may be received for the tall buildings of modern times. The height of the Gothic building was only gauged by constructional limitations, not by design. We can imagine these buildings as reaching the sky, if such a thing were possible, without shock to the aesthetic sense. Can the same be said of any other style?

It is of course conceded that Gothic architecture is but a development and an outgrowth of the Romanesque. Many of its fundamental principles are the same, and it took up the problems where the Romanesque builders left them and worked out new solutions under new conditions.

"The Twelfth Century was an era of transition in society as in architecture." More liberty was allowed the individual, the Guilds obtained greater power and the Gothic cathedrals—those wonders of the world—are the concrete expression of the ideals of humanity of that day.

The main lines of the structure were of course determined in advance, but much latitude and individuality of expression was permitted in minor details.

"Gothic architecture was constantly changing, attacking new problems or devising new solutions of old ones. In this character of constant flux and development, it contrasts strongly with the classic styles, in which the scheme and the principle were early fixed and remain substantially unchanged for centuries."\*

It developed most enduring forms of construction and, with the refractory building material, achieved unequaled successes.

In its development of the concentration of strains upon isolated points of support, it foreshadowed the modern development of construction. The buildings were supported just as our modern buildings are supported upon piers, and in buildings, the walls become mere filling in, just as our wall spaces are but the connecting links between the main lines of support.

The increased possibilities for light given by this constructional triumph, made possible the marvelous glass of the middle ages. To-

\* Prof. A. D. F. Hamlin.

## MODERN GOTHIC

day we have the requirement of light to an even greater extent and our solution, as in the case of the school buildings before mentioned, has been the same.

While modern steel construction has eliminated the necessity for many of the delicate constructive expedients of the older style, it still so closely duplicates its main lines as to suggest the possibility of similar treatment in the future of detail and ornament.

There is a marked similarity in the upward growth of the Gothic building and the modern office building, which undoubtedly foreshadows a similar development in detail.

The lay builders who carved the capitals and details of the Gothic structure had recourse for their inspiration to Nature. Plant life was especially studied. We see the same tendency in the modern development which for want of a better name we call *L'Art Nouveau*.

Our modern office building has been handicapped by inferior fenestration, due, in a great measure, to the study of buildings created under conditions when light was not an essential factor. Why should these handicaps still obtain? With the modern system of construction, why is it not possible, if desired, to use the entire space between the uprights for light, and why is it not possible to do this in an architecturally decorative and satisfactory way, by following the principle of development in Gothic of the tracery window!

And last, but not least, why should not our modern office building receive hints as to the use of color from those charming examples produced in the Middle Ages?

In spite of contention to the contrary, color will be used by the American people. The popularity of *L'Art Nouveau*, as before stated, is due in a great measure to its color sense. The treatment of the interior of the country house most positively demonstrates the appreciation of color.

Viollet-le-Duc said that nothing, at that day, "unless it be the commercial movement which has covered Europe with railway lines, can give an idea of the zeal with which the urban population set about the building of cathedrals." If Viollet-le-Duc were living to-day, would he not find in the commercial movement which is creating the great modern office building and all that this implies, with its constructive necessities and constructive possibilities, a source of inspiration for a new architectural development?

## CRAFTSMANSHIP AS A PREVENTIVE OF CRIME. BY C. VALENTINE KIRBY



IN spite of the fact that the value of hand work as a character builder has long been recognized in our reformatory institutions, its significance as a powerful factor in the prevention of crime has not been generally appreciated, but if we stop to consider the subject we will probably discover the following facts, some of which are rather surprising:

First. The average criminal is not an old man, neither is he a middle aged man, but he is a young man, twenty-six and two-thirds years of age.

Second. The first two steps towards delinquency and crime are generally truancy and idleness.

Third. A delinquent is frequently a truant, because he must early become a self-supporting individual, and he fails to see any connection between the abstract school course he is pursuing and wage earning.

Fourth. He is idle because he was obliged to leave school unprepared to face the conditions his life imposed.

Fifth. The abolishment of the apprenticeship system removes for the most part the last opportunity for the boy to become a useful citizen, and as evil offers alluring jobs of ease with pay from the start he becomes a criminal instead.

Sixth. Our vast army of criminals and parasitic individuals are not an uneducated class, but they are an unskilled class.

The Talmud taught and the Hebrews required that their boys should learn a trade, otherwise they might learn to steal.

We are all familiar with the old adage "Satan finds some mischief still for idle hands to do." But in the case of the child and his unceasing activity, we are lead to inquire as to why the average child of four years (who utters fifteen thousand words a day and has other activities so much greater that they can not be measured) should in his youth be an idle tool for Satan. Observation shows that this energy, instead of being stored, is dissipated, and this activity, instead of being directed along lines of usefulness, gives place to inertia and lack of purpose. The undirected hand may become the idle hand of the dreamer or the misdirected hand of the pickpocket or burglar.

Every day we are told of new "Prime Objects in Education."



## A PREVENTIVE OF CRIME

But should not the first one be to discover each child's particular capabilities, which are unlike those of any other child, and develop them by exposing the child to an environment adapted to his activity? Thus would every child become productive and contribute to the welfare of society.

In each of the cities with which I am familiar fifty per cent. of the delinquents came from *one* locality, and it is with a heartfelt desire to improve this condition that this article is written. The average child in these localities spends six inactive hours in school each day, absorbing from books facts which will be of little use to him and which he himself fails to see are in any way tangible with the kind of work his inheritance (or lack of it) and his environment make it necessary for him to do. So if he does not leave school from necessity, he becomes a truant from choice. Nearly forty per cent. of pupils leave school before completing the grammar grades and fewer than ten per cent. ever reach the high school.

I know the problems that confront educators too well to even attempt to criticise our school system. But is it right to give the slum child the same instruction we give the child of wealth and culture, just because tradition says we must? Is it right to ignore the practical needs of the forty per cent. who can be in school only five years and the ninety per cent. who can never attend a high school, and misapply our energies and money in the interests of the five or ten per cent. of fortunate ones who can have the advantages of advanced learning?

More than one-fourth of our entire population is engaged in building trades and mechanical pursuits, and there are nearly two hundred trades, several of which may attract our unfortunate boy strongly, but he finds that he is as unprepared for them as he is for the higher callings. He likewise discovers that the practical abolishment of the apprenticeship system has removed the last opportunity for learning to do the thing he desires most.

It is to be regretted that the trade unions, representing a class of people who would profit most by a betterment in the condition of their boys, have such rigid rules that in some cases only two or three boys in an entire city would be allowed to learn the same trade at one time. Thus it is that most of our positions requiring skilled labor are filled by the foreign born and educated instead of American apprentices.



THE WOOD WORKING SHOP



THE CARPENTER SHOP



THE MACHINE SHOP



THE SHOE SHOP





THE TAILORING SHOP



THE PRINTING SHOP



THE LOG CABIN

“WE are students of words: we are shut up in schools, and colleges, and recitation-rooms, for ten or fifteen years, and come out at last with a bag of wind, a memory of words, and do not know a thing. We cannot use our hands, or our legs, or our eyes, or our arms. We do not know an edible root in the woods, we can not tell our course by the stars, nor the hour of the day by the sun. It is well if we can swim and skate. We are afraid of a horse, of a cow, of a dog, of a snake, of a spider. The Roman rule was to teach a boy nothing that he could not learn standing. The old English rule was, ‘All summer in the field, and all winter in the study.’ And it seems as if a man should learn to plant, or to fish, or to hunt, that he might secure his subsistence at all events, and not be painful to his friends and fellow-men. The lessons of science should be experimental also. The sight of a planet through a telescope is worth all the course on astronomy; the shock of the electric spark in the elbow, outvalues all the theories; the taste of the nitrous oxide, the firing of an artificial volcano, are better than volumes of chemistry.”

—*Ralph Waldo Emerson.*

## A PREVENTIVE OF CRIME

I made a statement to the effect that while our criminals are an untrained class they are not an unintelligent class. The statistics of 27,103 inmates of our prisons and penitentiaries in 1891 proves this conclusively. And Superintendent Brockway of the Elmira Reformatory calls attention to the fact that out of fifteen hundred boys in that institution fewer than two per cent. had had the opportunity of learning to use their hands before they came there.

These statistics demonstrate a truth everywhere apparent, namely, that the mere knowledge of right and wrong does not necessarily make a man do right or deter him from doing wrong. Righteousness is really right action. Not something to be merely believed, but something built in our natures with bricks of right habits and good deeds day by day. Habit is one of Nature's most mighty forces and good habits are as easy to form and as hard to overcome as bad ones. Smiles in "Self Help" says: "Self-respect, self-help, application, industry, integrity, all are of the nature of habits, not beliefs. Principles in fact are but the names which we assign to habits, for the principles are words but the habits are the things themselves, benefactors or tyrants, according as they are good or evil. It thus happens that as we grow older a portion of our free activity becomes suspended in habit, our actions become of the nature of fate and we are bound by the chains which we have woven around ourselves."

Manual training in our public schools, hand training in our trade schools, and hand work in our trade pursuits means the formation of character along these lines of habit. A boy may be able to pervert the truth in the abstract, but a lie in the concrete is everywhere apparent and always hideous. Thus it is that every moment of direct contact with Nature's forms and forces leaves its impress upon the soul of the worker.

I quote here from Dr. Arthur MacDonald, specialist in the Bureau of Education: "There is much to indicate that the sociological problem involved in the delinquent and dependent classes is at its foundation an educational one. Teaching of practical morality in such a way as to form good habits in the young is doubtless the surest preventive from a criminal career. Perez says that the business of education should be much more concerned with the habits children acquire and with their wills, rather than with the moral conscience. The latter is the blossom that will be followed by fruit, but the former are the root and branches.



## A PREVENTIVE OF CRIME

Victor Hugo liked to say that he who opens a school closes a prison, but Proal says many schools have been opened but no prisons closed; criminality has not diminished while education has increased.

In this connection it is interesting to note that in Japan, where such perfection in hand work has been attained that the whole world marvels, there has been for twenty years a decrease in crime. And in Switzerland, where nearly every chalet is the abode of craftsmen (father and son) and where hundreds of thousands of dollars have been expended for industrial schools, we find the world's greatest example of integrity and honesty.

It is enjoyable to think of the old days when men toiled with their hands and made things as good as they could, when the thing was theirs from start to finish and not the completed plan of another, the result of combined cunning of hand and brain, and it conveyed joyful satisfaction. In those days a man got his pleasure from his daily work; now he is stultified by piece work or reduced to a mere cog in the machine he operates. Is it to be wondered at that he finds his joy in the sound of the evening whistle and the nightly carousal?

Somehow I think it must have been easier to be good in the early days when everything from the roof over the head to the garments upon the back was the product of the home. When the duties of the men and boys required them to know the elements of carpentering, smithing, shoemaking, etc., and the women and girls traced the furnishings from the sowing and harvesting of the flax through the the carding, spinning and weaving even to the finished garment. The average boy of that time found all the hand training he needed in the home and he looked upon the school with its three R's as a healthful antidote. But of our modern boy almost no requirements are made at home except those of eating and sleeping. So we find the boys of our better classes also having time to get into trouble and grasping the opportunity.

Is it not a shame that so many boys have to bear the stigma of their State Industrial School before they can know the delights of hand work or become the useful citizens they might become if each State provided the same opportunities in their public schools?

A judge recently told me that he recalled six boys in his experience who asked to be sent to the reform school so they "could learn a trade," and two more committed petty crimes so they could get

## A PREVENTIVE OF CRIME

there for that purpose. Some months ago a judge of the Juvenile Court, visiting the State Industrial School, was hailed by various boys whom he had sent there. I saw them pull him in various directions to show him the things they had made. One boy exclaimed: "I say, Judge, why couldn't we have done this in our public school?"

The illustrations for this article are of boys at work in the State Industrial School of Colorado. These boys are employed in machine shops, engine rooms, laundry, bakery, printing, tailoring, carpenter and shoe shops. They also operate dynamos and care for cattle and garden tracts, and even operate a coal mine on the premises, which supplies the school.

These boys are acknowledged failures of the home and school. They have not offended once only but many times, for in Colorado the best juvenile laws in the country prevail. These laws and the work of their advocate, Judge Ben B. Lindsey, received particular mention in President Roosevelt's last message. The Juvenile Court aims to *prevent* crime and convicts no child for crime, but puts a delinquent upon probation with helpful influences, and only five per cent. of these probationers reach the Industrial School. The Juvenile Court sends none to jail where they would be contaminated by filthy contact with vicious criminals, but a Detention Home is provided.

Notwithstanding the fact that the Industrial School harbors these repeated failures, fully ninety-five per cent. of those paroled become law abiding citizens. The following from an address by the Superintendent, Fred L. Paddelford, entitled "The American Boy, Handle with Care," is an appreciation of the subject of this article by one who knows:

"It is natural that a boy should love work. It is society's fault if he has learned to hate it.

"Fifteen years ago, when I thought some knowledge had come to me, but when—I have since learned—wisdom was lingering with those more experienced, there was a boy in my school room at an Illinois institution for boys and young men, who was restless, and I thought mischievous. When he began to pick up bits of hardwood boards about the grounds and carry them to his room I watched him, fearing that he was planning to escape. When he added an old broken table knife to his collection I felt sure that my surmise was

## A PREVENTIVE OF CRIME

correct. But after he whittled out cog wheels, levers, and a disc, all the time having the picture of a printing press before him, I watched him with another sort of interest. Finally he handed me a piece of paper with his name printed upon it. The printing had been done on the wooden press, with wooden type, every part of which he had carved with the old broken knife. Then I learned that his father was a printer and he, the boy, had worked at press-feeding in Chicago and liked the work.

"There is something in shaping iron, in sewing a garment, in starting an engine, in feeding a press, in turning wood, that shapes a character, that binds one to truth, that gives force to convictions of duty, that makes a lasting impression in the book of life, that shows what skill is required to fashion a perfect model from a block of rough material."

Finally, there is such joy in good hand work that it permeates the whole being and precludes the possibility of crime. Sir Charles Bell observes: "The greatest source of happiness is found when the ingenuity of the mind is exercised in the dexterous employment of the hand." And Meissonier exclaims: "I have known glory and love but never such joy as in hand work."

Is it not time we learned that it is wiser and less expensive to save children than to punish criminals, and that it is better to spend one dollar for the cultivation of good citizenship than one hundred for the discouragement of the bad?

EDITOR'S NOTE: In connection with the foregoing article, we wish to call the attention of our readers to the presentation of another interesting phase of the same topic, from the pen of Dr. Edward C. Kirk, editor of *The Dental Cosmos*, which is reproduced in our department of Notes in this issue. THE CRAFTSMAN welcomes all signs of awakening interest in the discussion of the ethical value of manual training, especially in that side of the subject which bears directly upon the education and character shaping of the youth of this country.





MRS. WILES AND MISS GLADYS WILES  
BY IRVING R. WILES



"A BUTTERFLY," BY JOHN W. ALEXANDER



"IN THE PINE," BY FRANCIS C. JONES





"THE MILL," BY H. BOLTON JONES

## THE TWENTY-SEVENTH ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS. BY CHARLES E. FAIRMAN



HE period of twenty-seven years is a very short space of time in the history of art in New York. It makes but a tiny part of the history of art in the world, or in this country where art is so new, but in the history of the Society of American Artists, it comprises the lifetime of this energetic art society, and is a proud record of what may be accomplished in art directions by capable organization.

The exhibition of the present year seems to be a magnificent endorsement of the purposes of the society, and marks a history making year in the interest in art. From advices secured from one of the officers of the society, it appears that fully as many pictures as were hung were considered by the jury of selection as satisfactory from the standard maintained by the judges, but the lack of wall space precluded the possibility of the admission of a larger number of frames. It is an unusual condition which calls forth such a statement from the management, and discloses a condition in the largest city of our land that calls for a remedy, in the way of a suitable exhibition room in New York with sufficient wall space to hang all of the pictures worthy of recognition that the artists of this country can produce from year to year.

With this brief statement of conditions should be made a further statement of the rules that were applied to the selection of work to be exhibited. While the exhibition is managed by a society containing on its rolls the names of more than 120 members, membership in the society does not constitute a preferred right to exhibition privileges. Merit in the work submitted is the only test applied, and those who have visited the exhibitions from year to year will find exhibitors whose work in former years has been "skied" have been given places of prominence "on the line" this year.

To the visitor, the present exhibition affords ample evidence that the standard of admission has been high and rigidly adhered to. When we consider that over 1,500 works of art were submitted, that the catalogue contains 479 numbers, of which but forty-nine are works of sculpture, and that of this number there is but one work—a large piece of sculpture, which had previously passed a large jury in an-

## SOCIETY OF AMERICAN ARTISTS

other city, and which from its size could not be requested except as an invited work of art, and when we consider that had the hanging space been sufficient the exhibition would have shown a catalogue with nearly a thousand entries, we then commence to appreciate the hearty support that has been accorded to the work of the Society of American Artists, in the attempt to collect a representative exhibition of the work of the year. One of the noticeable features of the present exhibition is the scope of the exhibited work. There has evidently been an intent to demonstrate a belief that there are many schools of art worthy of recognition. The artist has been recognized as an individual with perfect freedom to interpret Nature in his own way and present his message in his own language. Merit has been the test, and an adherence to the canons of any particular school of art has not been considered a condition precedent. Freedom in art matters so long as the result is justifiable is an important concession.

It is a pleasing feature in this annual exhibition to note the hearty support of the women painters. More than forty women are represented, and many of them occupy honored places with their work. They have added much to the high standing of the exhibition, and to its popular interest.

Among the portrait painters we find the work of W. M. Chase. The work of this veteran painter is always interesting and never of an ordinary character. His "Master Roland" is one of the most pleasing of his portrait studies. It is the portrait of a small boy, posed in a careless and thoroughly natural manner, and painted with that degree of tenderness which can not fail to convince the observer of the love of the artist for such a live, wide awake little youngster.

Robert Henri in his "Spanish Dancer" and "Portrait of F. Ambrose Clark" exhibits two full length figures painted in a brilliant style. The lighting seems rather harsh for a well lighted exhibition room, but the action of his models is forceful and emphatic. Irving R. Wiles is represented by three frames, all containing portraits executed in that very sympathetic method which marked his well-known portrait of Julia Marlowe, which was given such prominence at exhibitions a few years ago. His "Mrs. Wiles and Miss Gladys Wiles" (used as an illustration) in the present exhibition is the most prominent picture sent by this artist.





PORTRAIT OF EMIL CARLSEN, BY KENYON COX



"AFTER THE SHOWER," BY OLIVE P. BLACK



"MORNING," BY LOUIS LOEB

## SOCIETY OF AMERICAN ARTISTS

John W. Alexander, in his "Portrait of Mrs. Clarence Mackay," has given us a portrait with great dramatic force. The full-length figure of a slender woman charmingly gowned, and painted in that peculiar method which seems to be a particular gift of Mr. Alexander, combined with a graceful pose, has resulted in such a striking effect that it is by right given the place of prominence in the Vanderbilt Gallery, the largest room of all the galleries occupied by this exhibition. Of the other pictures by this artist "A Mother" shows a more tender side of Mr. Alexander's art work. "A Butterfly" (reproduced with this article) is a notable example of the same artist's figure studies.

While Louis Loeb has not been a conspicuous exhibitor in any of the large exhibitions, if we consider prominence a matter of the number of frames, his work is of a high quality, and as his picture "Morning" received the Carnegie prize, it may be considered a sufficient endorsement of the ability of the artist.

Among the painters of landscapes we may note the work of H. Bolton Jones, whose picture "The Mill" accompanies this article, and who is also well represented by another charming picture "A Spring Morning." Olive P. Black is strongly represented by a single picture, reproduced herewith, entitled "After the Shower," a work which contains a charming composition of great natural beauty treated with that subtle appreciation of a quiet landscape which must always possess a popular charm.

Bruce Crane in his "The Closing Year" presents a simple landscape with low hills in the middle distance relieved at the left by a single haystack. From material which in Nature would not be conspicuous he has, by his simple arrangement and intimate knowledge of quiet phases of Nature, secured a picture which must appeal to the painter, and to the purchaser fond of a class of pictures of which one would not easily tire. Carleton Wiggins, whose pictures of cattle have given him a prominent place among American painters of domestic animals, is represented this year by a simple landscape in which a small flock of sheep are feeding. The sheep are watched over by a faithful dog, and the whole arrangement is effective but less brilliant than many of his works exhibited in former years. Henry Prellwitz, the secretary of the society, in his picture "Cloud Capped" has an artistic arrangement of Ascutney Mountain, Ver-



## SOCIETY OF AMERICAN ARTISTS

mont, which tells strongly the story of having been made in the open. The clouds have just commenced to dissipate. The valley at the foot of the mountain is a faithful New England scene, and the color throughout is typical of the mountainous sections of the Green Mountain State.

Birge Harrison, ever successful in his pictures of night effects, has scored a distinct success in his "New Year's Eve." Like many other pictures of decided merit the charm is in the sentiment rather than the material. It is simply a country road in the center of the picture. In the middle distance at the left is a dim haystack. In the distance at the right is an old farm house in which the lamplight shines through the windows. Meager material, but wonderful interpretation of the mystery of night in desolate places.

Another evening effect of more than usual interest is "A July Nocturne: Mystic, Conn.," by B. K. Howard. In this there is much that suggests the influence of Whistler in tone. Both banks of the river are shown in the composition and the group of small boats at anchor with their lighted lanterns give one a vivid impression of the feeling of a study made at night.

Among the somewhat startling pictures of the exhibition is "Summer" by Bryson Burroughs. The striking feature is wholly in the idea pictured rather than in its execution. It is a summer landscape with a pine tree and poster-like clouds in the sky. A sober and somewhat obstinate cow has been captured by four slender nude damsels, two of whom are trying to pull the cow along by the horns, a third is seated demurely on the back of the unoffending animal, while the fourth is attempting to drive or push the cow along in a more rapid pace. Walter Shirlaw also exhibits a picture, "Sun and Shade," in which three nude women are gracefully posed on a sunny bank under the shadow of a large tree whose trunk fills the space at the right in a highly decorative manner.

Among the genre workers there is great variety in subject and in method. Noticeable among the pictures of this class containing children is "Off for School" by Janet Wheeler, who has for some years shown a fondness for painting children of a decided blonde type. The children in this picture are shy, bashful little ones, brother and sister, quaintly posed, and daintily painted. It is a picture that will

## SOCIETY OF AMERICAN ARTISTS

appeal to the popular taste, for the children are so sweet and lovable one must envy the home from which they have started.

J. G. Brown, a veteran in the class of genre painters, and by some adversely criticised because of his lack of broadness in method, is well represented by "A Builder of Boats," a picture of the interior of a boat builder's shop, in which the builder is seated contemplating a tiny model. It is true that the grain of the boards on the side of the shop and in the floor can be seen with photographic clearness. It is true that every object in the shop, such as the tools on the wall, the sleeping dog on the floor, have been painted with more than necessary definition, but it is also true that in the face of the builder he has shown us the character of such a man that we must admire the perception that feels what he has painted even if we question his method of expression.

Henry Salem Hubbell has a representation of five frames in the exhibition, rather an unusual showing, but the work seems to justify this preference. His "Paris Cabman" is probably the best of his work in this exhibition, although the subject, a bibulous looking elderly man in a red flannel vest and silk hat, is far from a pleasing one. The work, however, is so well done and the type so uncommon in an American exhibition that we can understand the prominence it has been given. "The Poet" by the same artist is slightly more respectable in appearance, and as he belongs to the class with long, ill kept hair and slovenly linen, he might belong to several classes of men who seem to consider untidiness a mark of the abstraction of genius.

Howard Gardiner Cushing is represented by three frames, all containing subjects of more than ordinary interest. Mr. Cushing has a preference for female models with red hair, and he has painted them with a dash and color splendor which makes them conspicuous in any exhibition. His "White and Gold," which was exhibited at the exhibition in the Carnegie Institute, Pittsburg, and also at the Pennsylvania Academy of Fine Arts, Philadelphia, was given in this exhibition a prominent place, and as disclosed by the title is a conspicuous study of a golden haired woman in white draperies. Eastman Johnson, who, if the biographical notices are correct, has passed his eightieth year, is represented by one small picture, "Child and Doll." It is of the style of an earlier period of painting, but charm-

## SOCIETY OF AMERICAN ARTISTS

ing in sentiment and well worthy of a place in this notable collection.

Charles C. Curran, a former prize winner at one of the annuals of this society, is represented by five frames. His "Young Woman with Violin" is a charming picture of a graceful model gowned in black who is playing the violin, not posing. Another picture of original value as a composition is his "White Turkeys and Cabbage," a decorative study of small size in which the arrangement of the white fowls among the green of the cabbage patch presents an idea so far from conventional subjects, that it possesses a charm quite distinctively its own.

Among the list of notable portraits I should have mentioned the single example of the work of Kenyon Cox, the "Portrait of Emil Carlsen." So forceful is this portrait painted that one must feel that there is no attempt at the shallow methods of flattery, and that the painter and artist are not afraid of the truth.

Conspicuous among the paintings which include architectural subjects is "The Flatiron after Rain," by Birge Harrison, who has given us a new view of this monstrosity of architecture, and has wisely included but a portion of the building in the composition. The charm is, however, in the atmospheric conditions pictured and the point of view selected. Hanging near this is Colin Campbell Cooper's "Broad Street Station," a valuable study and exponent of the charm contained in a huge building when seen through the temperamental eyes of the artist.

While Francis C. Jones is represented but by one picture, "In the Pine," reproduced with this review, his love of the beautiful in art is abundantly proven by this single example. The idea is original and the feeling of the murmuring breezes through the tree top is well presented.

In an exhibition of such magnitude to even print the names of the exhibitors with the titles of their pictures would exhaust the space allotted for a review. Many noted painters have been omitted in this brief article for no other reason than the limitations of space. To the artists who have kindly consented to the reproduction of their works with this review grateful acknowledgment of the favor is made.

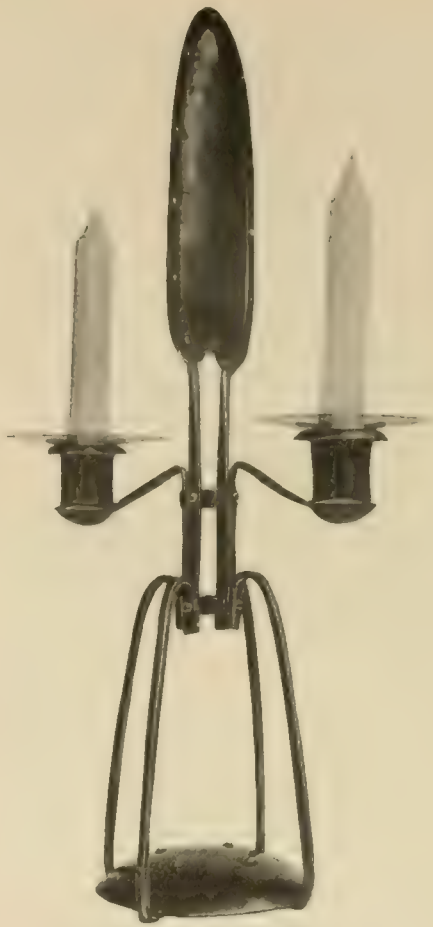




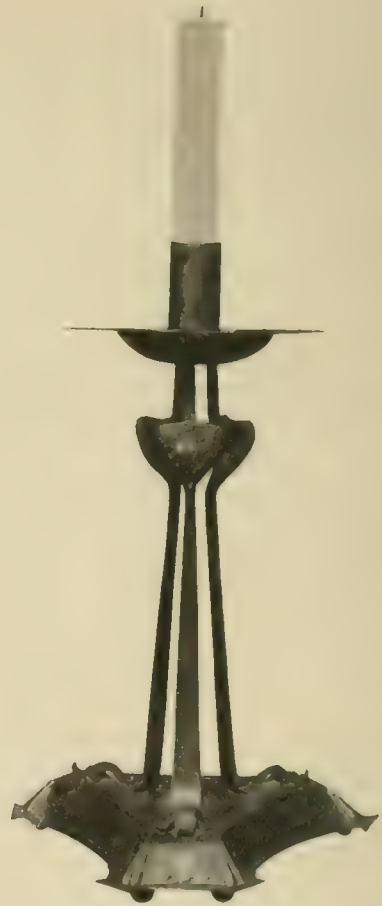
CARVEN CHAIR AND TABLE BY LIVERPOOL GUILD



INLAID WRITING CABINET BY A. W. SIMPSON, KENDAL

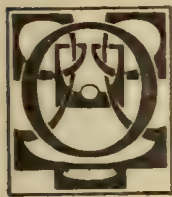


CANDLE SCONCE IN IRON AND COPPER



COPPER CANDLESTICK

## HANDICRAFT EXHIBITION AT MANCHESTER, ENGLAND. BY STEWART DICK



NE of the most interesting exhibitions of arts and crafts was that held a few weeks ago by the Clarion Guild of Handicraft at Manchester. For it was not only a large collection of the finest examples of modern craftsmanship; it was much more than this, for the Clarion Guild is at once the outcome and the evidence of an important social development.

All who have eyes for the beautiful have for long looked with horror on the ordinary trade products of to-day, which have taken the place of the marvelous craftsmanship of what we term a ruder age. Badly designed and faultily constructed, they have but one merit—cheapness; a spurious merit, for we pay dearly for it in the end. More and more a demand has arisen of late years for well-designed and well-made articles, but more and more is it becoming evident that work of this nature can not be produced by modern industrial methods.

John Ruskin and William Morris were right. The gospel which both preached, and which Morris in his life put to practical test, is the true one. The old work was beautiful because it was the free and spontaneous expression of the individuality of the worker. He was a real craftsman, a man with a mind of his own, and with an outlook on life of his own, which found expression in his work. In many of the most vital things of life he was much more truly a free man than the modern workman. He did not turn out a piece of work in a certain hard and fast way, because "the firm" had contracted to supply at a certain price several hundred articles "as per pattern." No, each piece of work stood by itself. Its treatment was a problem arising out of the exigencies of the material, the purpose for which it was intended and the fancy of the worker.

The craftsman must be a free agent once more, master of himself and his craft, before he can turn out work of the old individuality and power. Until the system of authorized anarchy, which goes by the names of individualism, free competition, and other euphemisms is finally vanquished, there can be no real return of the golden age of craftsmanship.

Meantime the spirit of revolt is alive, there is a striving after bet-



## CLARION GUILD HANDICRAFT

ter things. There are a few craftsmen even now. Not in the large workshops of the cities are they to be found, but in quiet little villages, working singly, or combined in little groups, the better to fight the hydra-headed monster. And it will surprise no one to hear that these enthusiasts almost to a man are followers of John Ruskin and William Morris—men with their eyes fixed on something nobler and better than the present chaotic industrial and social system, and working steadfastly towards the realization of their ideal.

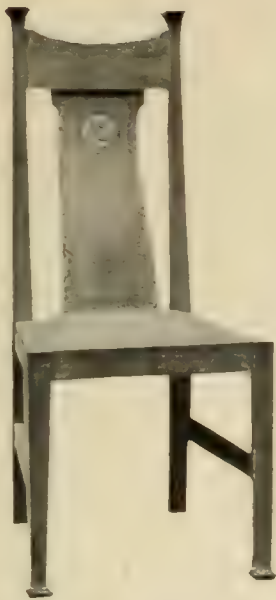
Of all these guilds of craftsmen, none has a more pronounced social basis than the Clarion Guild of Handicraft.

It had its origin four years ago in a suggestion by Mrs. Julia Dawson of the *Clarion* newspaper, the leading English socialist organ, and since then, under her able management, it has steadily grown in prosperity.

It is essentially a working-man's guild. There are no high fees; there are no paid teachers. The more expert members, and the Guild includes many first rate craftsmen, place their services at the disposal of the less skilful, and the weekly subscriptions only amount to a few pence per member, to meet the cost of such necessary items as rent, light and heating. This no doubt sounds Utopian, but it works well in practice; a fine feeling of *esprit de corps* animates the different branches; and in addition to turning out good work, each branch forms a pleasant and stimulating social center.

Of all handicrafts that of the wood worker stands first in importance, not only because of its more general utility, but also because it forms the basis of so many other arts and crafts, and in fine wood-work the Clarion Exhibition at Manchester was especially rich.

One of the most striking exhibits was that of Mr. A. W. Simpson of Kendal, an unattached member, whose furniture was an example of all that is best in modern craftsmanship. One has only to look at the chair here reproduced to recognize how far it is removed from the ordinary trade article. The lines of the design are simple, the graceful ornamentation of the back obtaining full value from the severity of its surroundings, and most important of all, the chair is thoroughly fitted for its purpose. Sitting down, one finds that the arms have been shaped just in the manner that forms the most convenient support, so that from the point of view of utility as well as that of artistic fitness, it justifies its existence. Among other fine examples by the



OAK CHAIR BY WILMSLOW GUILD



OAK CHAIR BY A. W. SIMPSON, KENDAL



HANGING CABINET AND METAL WORK BY LIVERPOOL GUILD



DOOR PLATE IN COPPER  
LONDON GUILD



EMBOSSED METAL WORK BY GERTRUDE E. WRIGHT





COPPER ALMS DISH BY LONDON GUILD



EMBROIDERED GREEN LINEN BAG BY MISS H. K. CHAMBL, ARBOATH



EMBROIDERED SCREEN BY LONDON GUILD



SCREEN IN COTTON AND EMBROIDERY BY LONDON GUILD

## CLARION GUILD HANDICRAFT

same craftsman was a dainty little writing cabinet, only some twelve inches in height, and full of the most exquisite workmanship. Particularly admirable was the treatment of the handle, which formed the central point of the decoration, and which consisted of two cunningly shaped hollows for the finger and thumb.

Most of the local guilds sent specimens of woodwork, and very excellent some of these were. Special mention must be made of two pieces by the Liverpool Guild, which in their simplicity of design and capable workmanship were quite in the old spirit. These were a hanging wall cabinet and a music stall in oak, with well wrought copper fittings. When one compares such a cabinet, for instance, with the usual flimsy machine-made article, with its false hinges of stamped copper, while a little hinge concealed inside really does the work, one sees that the virtues of sound craftsmanship are realities and worth paying for.

Another excellent piece of work was the chair shown by the Wilmslow Guild, which was both shapely and comfortable.

Many good specimens of wood-carving were shown, especially a series of panels from the Manchester Guild, and a carved table and chair from the Liverpool Guild.

In metal work the London Guild was particularly strong, showing a particularly fine alms-dish in beaten copper, a very original candle scone in copper and iron, beakers and bowls in silver and copper and many other interesting examples, while the Liverpool Guild also showed some charmingly simple and graceful vessels, beaten up from the flat. The Wilmslow Guild also exhibited some good metal work. One especially interesting piece was a massive leaden rain-water head, which, with its good design and bold and simple ornamentation, converted to a thing of beauty an article which under modern treatment is usually as uncompromisingly ugly as it is undoubtedly useful.

Some of the jewelry exhibited was delightful in its effective simplicity. We are too apt to associate jewelry with the idea of costliness, and it is well that we should see how, in the hands of an artist, comparatively inexpensive materials can be made to yield results of great beauty. The exhibits of Miss M. Partridge, an unattached member, were particularly charming, and it was encouraging to note how their simple elegance was appreciated. In her work the beauty



## CLARION GUILD HANDICRAFT

of the material plays its full part. A flat slab of silver cut to a good shape, the surface smooth and untouched by the embossing or chasing tool, a piece of shell or pebble set in, and that is all. The result is simple, inexpensive, and artistic.

A section particularly attractive to ladies was that devoted to embroideries. In this field there seems to be a growing tendency to turn from the old minute work to the bolder and more striking effects which are obtained in appliqué, and which lend themselves so well to the decoration of portières or other large hangings. It is particularly pleasing to see the revival of this ancient art, which seems so particularly a woman's art, and in which such delightful effects can be obtained. For in an embroidered curtain far more gorgeous effects of color may be obtained than on a painted canvas. Not only have the various silks and other materials used a sparkle and richness unobtainable in mere pigments, but the various stitches give a rich variety of texture. Most important of all the material not being stretched flat but hanging loosely, the effect is rendered still richer and more varied by the play of light and shade in its folds.

A particularly fine example was the linen work bag by Miss H. K. Chapel, of Arbroath, the colors being green and a delicate shade of blue.

Two fine screens were also shown by the London Guild, in one of which a panel of copper is inserted with good effect.

Space only remains to mention briefly one or two of the minor crafts of which beautiful examples were to be seen.

The bookbindings were exceedingly rich in style, and excellent examples were shown by the London, Liverpool, and Manchester Guilds.

The basket work of Mr. J. King of Saxmundham, another unattached member, showed well how articles of daily use, however humble, by good design and sound workmanship, may acquire a simple and unpretentious beauty.

Of illumination there were several charming examples, and numbers of fine decorative drawings and designs lined the walls.

Mention must also be made of the examples of embossed leather work by Miss Gertrude E. Wright, which were quaint and fanciful in design and full of wonderfully subtle modeling.

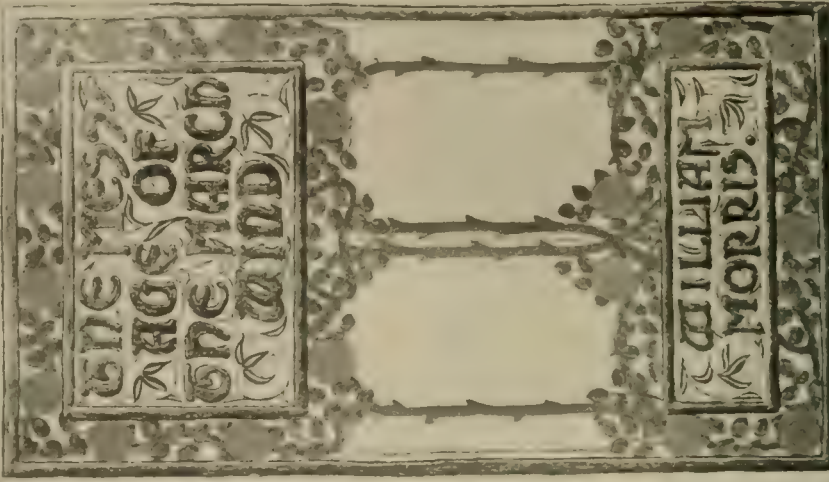


TWO CARVED PANELS BY MANCHESTER GUILD

**B**UT to the old inn, and the  
 high and the low,  
 And the hedges old lene  
 And the shuffling of feet,  
 Soon for us shall be quiet  
 And rest and desire.  
 And to morning springing  
 To death shall be sweet



THE WRITING OF THIS  
 BOOK IN COLOURS AND  
 GOLD WAS FINISHED BY  
 WILLIAM MELLOR ON  
 THE 7<sup>TH</sup> DAY OF NOV-  
 EMBER 1904.





## THE ART OF THE FIRE. BY CHARLES F. BINNS



THE craft of clay-working is, among the occupations of man, at once the most absorbing and the most arduous. So attractive does it prove that the ranks of the potters are always filled even though the profits be scanty and the work exacting. There is that belonging to the arts of the fire which affords a fascination from which escape is difficult, and the humanity of the clay itself appeals strongly to the human mind.

In all ages the potter's art has been, in greater or less degree, a matter of individual enterprise. While large manufactories have been organized and successfully exploited, while royal privileges and public bounties have been bestowed upon prominent producers, there still remains the fact that a very large proportion of the world's work in clay has been originated by individuals. Luca della Robbia and Giorgio Andreoli in Italy, Helène d'Hengest and Bernard Palissy in France, John Dwight and Thomas Whieldon in England are names which potters honor, and the line is not extinct.

The artist potter is an enthusiast. Many of them have been thought crazy because they have not conformed to the ideals of the world. Herein is a strange anomaly: a musician affects a special cult, allows his hair to grow to an unholy length and consorts with Bohemians and lo! he is a genius and genius is eccentric; but let a Palissy give expression to his devotion to his art in any way not understood of the people, and he receives a prison for appreciation and hunger for reward.

The fact is that craftsmanship has not yet been elevated to the position of an art. Long ago the blouse was made the badge of servitude, and it is not yet fully admitted that the artisan may also be—should also be—an artist.

In this country there are hopeful signs. A lusty youth has no thought but to feed and grow, but ere long some shy damsel will captivate him with her eyes. America is in the growing stage. Life's young blood is coursing fiercely through the veins of her sons, but now and then a glance is bestowed upon art and her beauty; the youth is beginning to take notice. Evidence of this is found in the increasing expenditure upon beautifying public buildings, open spaces, streets and houses; in the rapid growth of the popularity of arts and crafts, and in the gathering force of criticism in the public

## THE ART OF THE FIRE

press. Homes are being simplified and beautified. Work that would, a few short years ago, have been called dowdy, is now accepted as restful, and so the outlook improves.

And the enthusiasm of the artist-potter is desirable—even necessary, for he has much to contend with. Sometimes there is "Little to get and many to keep," and under such circumstances enthusiasm is the breath of life.

America owes much to her devoted women, and of the artist-potters who have successfully striven with the wheel and flame, not a few are women.

Syracuse boasts one of these in the person of Mrs. Adelaide Alsop Robineau, who is now producing beautiful porcelains in her own studio. Mrs. Robineau worked for some years in New York at the decoration of porcelain, but, as will be readily understood, was supremely dissatisfied at finding herself dependent upon others for the pieces to be painted.

Upon removing to Syracuse a small kiln was set up in the house and arduous work undertaken in the preparation of clay and glaze. Only those who are familiar with the details of pottery making can understand the conditions which confront an independent worker, and these conditions become almost prohibitive when work at high temperatures is intended. Mrs. Robineau has her ideal. It is porcelain—the fine, pure, translucent paste which is the very aristocracy of ceramics. Nothing less will suffice and, therefore, the conditions must be fulfilled. For the clay-worker there is no royal road. Step by step the slow and painful path is passed until at length, through stress of labor and through heat of flame, the goal is reached.

But what is this ware? asks Madame Dilettante. Is it a new kind of pottery? Has the maker discovered some new thing or laid open some secret method? Let us answer the question with another. You enjoy, dear madame, a dinner served by a famous chef, do you not? Assuredly. Well now, has he some resource upon which others can not draw? A private market, a special beast or bird of which no other man knows? You yourself can purchase everything he uses, but can you produce his results?

Truly the chef has other resources. He has that which has made him famous among men; it is his personal possession and can not be acquired by others; his own individuality, his genius if you will.

## THE ART OF THE FIRE

In like manner our artist-potter does not make "a new kind of pottery," but bestows her personality upon her work, so that while it may be true that there is nothing new under the sun it is also true that a devoted and resourceful mind can bring forth from the house of its treasure things new and old.

The wealthy man likes to be known as a patron of the arts. The word is not a pleasing one, but it appears to be the lot of worth to be "patronized" by wealth. "A harsh judgment," says the rich man. "I am only too glad to purchase what I like and to support domestic talent. If you will tell me what there is beautiful about this porcelain I will be glad to buy it."

"Oh! fools and blind." Is there any power which can show beauty to those who can not find it themselves? A gaudy, brilliant thing in color and gold is understood, just as rag-time is understood by the multitude, but the subtle refinements of line and texture are overlooked just as the gentle melodies of life are unheard. The monocle of the millionaire is a golden eagle. There is not in it even a hole through which he can discern the light, but its solid wealth conceals the beauty of the world.

The quality of art is not measured by money, and if the wealthy man would participate in the pleasures of perception he must learn. In objects of applied art—so called—or in art works produced by handicraft, excellence is the result of an accumulation of qualities. In a piece of pottery, for example, it must be possible to derive satisfaction from each of several points. The form of the piece, its size, color and texture. The nature of the production, that subtle quality by which a piece speaks its personality. Then the weight and feel of the ware is not unimportant. It may be flimsy or bulky or sound and strong.

The Robineau ware is a porcelain. That is, it is a composition containing a number of ingredients, each of which performs a necessary function. To effect this result the ware must be submitted to an intense fire. The fire causes heavy losses, but without it there could be no success.

Mrs. Robineau does not paint her porcelain. The decorative work is done with the glaze. A painter does not attempt to prepare the colors used—they are purchased ready made; but this is not possible with glazes. These intricate chemical combinations must be



## THE ART OF THE FIRE

perfectly understood and the busy ceramist must spend at least as much time in the laboratory as in the studio. Colored glazes and glazes with a delicate kid-glove texture, glazes containing beautiful and uncommon crystallization, glazes which flow and mingle together under the caress of the flames: all these are the resources of the ceramic artist. The colors used are of the sober tones which befit the fire. The purging flames will dissipate the more gaudy hues and only the refined persist. It is thus possible, from one and the same colorant, to produce hues widely varying from each other, and the characteristic of work under fire is that the heat itself effects the harmony of tone upon which a successful color scheme depends.

The potter's wheel is used to shape the wares. This has been the ideal of the clay-worker from the days of the Pharaohs; and ever since the prophet Jeremiah went down to the potter's house and saw that he wrought a work upon the wheel, human nature has moralized over the lessons which lie therein. An excellent exercise in humility, this. It looks so easy. All one has to do is to place the ball of clay upon the whirling disc and shape the sides. A single attempt is all that is necessary. A speedy fall in one's own estimation and an involuntary respect for the potter are sure to follow.

And the trial is well worth while. Ever after, the first examination of a piece of pottery will be to discover how it was made. The inside will be felt for the spiral line indicative of the wheel or the outside will be scanned for the seam which is the hall mark of the mold.

Wheel work has always the advantage of individuality. It is far more difficult to make two pieces alike on the wheel than to make them different, and so one may rest assured that his possession is unique. One of the evils of manufacturing on a large scale and by machinery is that so many articles are produced which are absolute repetitions. The work of the artist-potter bears to such objects the relationship which a painting bears to a print. The impression may be a good one, but it is only one of hundreds, all exactly alike, and is, moreover, a mechanical reproduction. The Robineau pottery is original and unique. It carries itself as if conscious of artistic taste and refined quality. It is, in a word, precious and a fit companion of choice silver, rich draperies and dainty books.



PORCELAINS, CRYSTALLINE GLAZES, MRS. A. ALSOP-ROBINEAU



PORCELAINS, CRYSTALLINE GLAZES, MRS. A. ALSOP-ROBINEAU



PORCELAINS, MAT GLAZES, MRS. A. ALSOP-ROBINEAU



PORCELAINS, MAT GLAZES, MRS. A. ALSOP-ROBINEAU



PORCELAINS, CRYSTALLINE GLAZES, MRS. A. ALSOP-ROBINEAU



PORCELAINS, MAT AND CRYSTALLINE GLAZES, MRS. A. ALSOP-ROBINEAU



## JAPANESE FLOWER JARS. BY CLARENCE M. WEED.



AN encouraging sign of the improving taste of the purchasing public is to be found in the constantly increasing number of receptacles for flowers to be seen upon the market, which are not only really excellent in form and coloring, but which are also well adapted for their purpose. And the price of many of these flower jars is so low that there is little excuse for any moderate home not having them available in such variety that each sort of flower may have a receptacle well adapted to display its beauty.

For many years our most attractive flower jars have come from Japan, the land where the love of flowers is a passion with all, and the making of pottery the vocation of a host of artists as well as the avocation of a greater host of amateurs. During the last few years, however, we have heard so much concerning the trashy wares made by the Japanese for the American and European markets that the impression has become general that really good things are difficult if not impossible to find. While it is true that desirable wares are seldom seen in the Japanese auction rooms, it is by no means impossible to find them if one will search persistently, especially in the less pretentious shops of the cities. For several years I have been collecting flower jars of various sorts, and have learned that one need never despair of finding something worth while.

When one has gathered together a few score of these Japanese flower jars, selected both for beauty and for utility, certain general characters are revealed. A great variety of forms are found, yet there is in all the variation a classic simplicity of outline. A great variety of colors is present, yet they are always in harmonious combinations. A wide range of decoration exists, yet it always serves to enhance the beauty of the receptacle.

In their coloring many of these Japanese flower jars are particularly attractive. One can get greens and browns, grays, blues, and yellows in various neutral tones, which add to rather than detract from the beauty of flowers held by the receptacle. Sometimes the jar will be colored in a monotone, but more often two harmonious colors will be combined in the glazing. Sometimes the line of demarcation between the two will be abrupt and definite, as in the Orobé vase in one of the accompanying pictures, but more often the glaze of

## JAPANESE FLOWER JARS

one color will have been allowed to run upon the other in a way to give an irregular and indefinite blending—a process which leads to the more pleasing results. A large proportion of the most satisfactory flower jars one can find derive their chief beauty from the happy blending of harmonious colors in the glaze; one of the best illustrations of it is to be found in the combination of creamy-yellow and olive-green of the well known Izumo ware.

The decoration of these Japanese flower vases is infinitely varied, yet in the work of the real artists it is always simple and harmonious. The most general type of decoration consists of plant forms of many sorts—leaves, buds, flowers, fruits—sometimes almost natural transcriptions, sometimes strictly conventionalized designs. Many kinds of plants are utilized as the *motif* for this purpose, but a few find especial favor with the artist potters. Of these the iris is perhaps the most popular, occurring very commonly and in infinite variety. It is an exceedingly effective flower in the hands of an artist, the blossoms, buds and leaves being readily adapted to a wide variety of decorative uses.

One disadvantage of vases decorated with distinctive flowers is found in the fact that this limits their use. For one does not wish to display roses in a jar decorated with iris, although for iris flowers such a jar is doubly effective. Consequently a large proportion of one's vases should be lacking in such special decorations.

Sometimes plant forms are modeled in relief upon the surface of the vase in a very effective manner. A gray-brown Tosa jar, on which budding plum twigs are modeled in relief, is shown in one of the accompanying pictures. Very often Japan's famous mountain, Fuji, is likewise modeled in relief upon the sides of the vase, and quite commonly birds, fishes, and other animals are utilized in a similar way.

No discussion of this topic would be adequate which did not state that, as already indicated, a large proportion of the so-called Japanese pottery offered for sale in America is worthless trash, which is held in supreme contempt by the Japanese themselves. There seems to be little doubt that much of it is made in America, thus saving the import duty. Fortunately this gaudily decorated, brilliantly colored ware is such that no one of discriminating taste would buy it, no matter where it was manufactured.



PEONIES IN TOSA JAR





IRIS IN SHOZAN VASE



CARNATIONS IN JAPANESE JAR



JAPANESE VASE  
JAPANESE JAR

YOSA JAR  
OROBÉ VASE  
IZUMO VASE

VASE: FISH DESIGN  
SETO PORCELAIN JAR





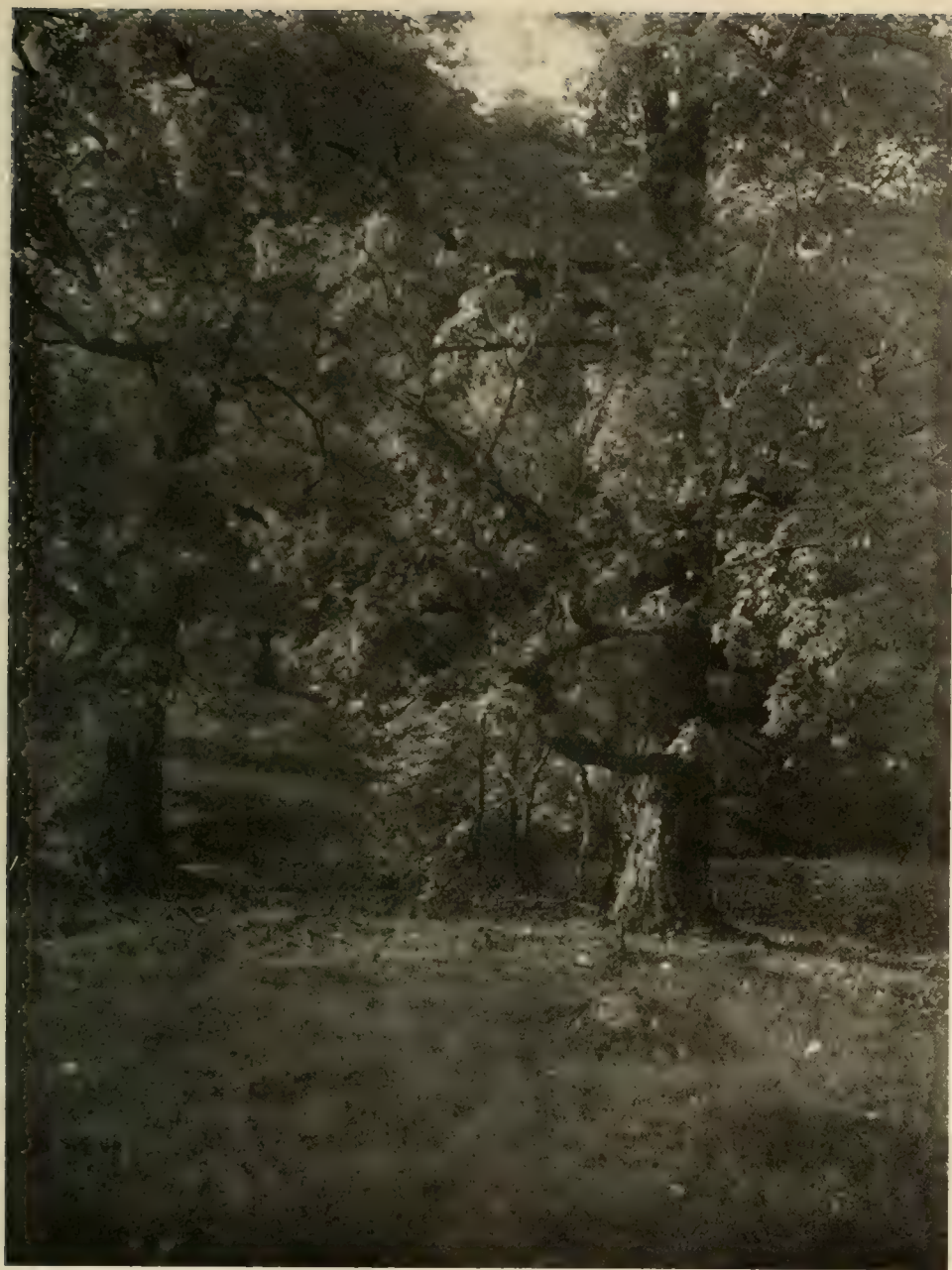
A DAUGHTER OF EVE

PHOTOGRAPH BY FRANCES ALLEN, DEERFIELD, MASSACHUSETTS



BROUGHTON'S POND

PHOTOGRAPH BY FRANCES ALLEN, DEERFIELD, MASSACHUSETTS



MAPLES IN OCTOBER

PHOTOGRAPH BY FRANCES ALLEN, DEERFIELD, MASSACHUSETTS





THE NAP

PHOTOGRAPH BY MARY ALLEN, DEERFIELD, MASSACHUSETTS

## A GROUP OF PHOTOGRAPHIC STUDIES. BY FRANCES AND MARY ALLEN



NOW that photography has advanced from the mechanical process implied in its name—printing by light—to a fine art, the touch of the artist behind the work can be as easily recognized as if he used palette and brush, instead of plates and chemicals. The new departure has given us groups of persons striving in common after certain clearly defined effects, as well as individuals whose aims place them apart; just as in the greater arts there are masters who rise above distinctions of school, adopt principles from whatever source available, and never permit their talents to betray them into mannerisms.

From the exhibitions directed by that pictorial movement known as the Photo-Secession, we have learned to classify and analyze the more distinguished of American photographers, just as we trace the influences dominating the work of our eminent painters. We know, for instance, that Eduard Steicher and Eugene are experimentalists seeking to obtain the specific effects of the painter, the etcher, and the lithographer. As has been remarked of them: "their negatives do not represent finished pictures, but merely suggest to them all sorts of pictorial possibilities. They call their artistic instincts into play, and not only by the most extraordinary methods of suppression and modification, but also by actually adding foreign processes—as, for instance, engraved lines or brushmarks—they eliminate from their prints almost every quality which we customarily associate with a photograph."

These men are extremists who do not accept their subjects as they find them in real life, but "compose" them with the addition of studio accessories; thus creating figure-pieces which they name: "The Man in Armor," "The Little Round Mirror," in painter fashion, and which might be attributed, as the case may be, to Rembrandt or Franz Hals, Burne-Jones or Henner.

Other photographers there are who seek "Old Master" effects in light, shade and tone, rather than by technical process. Still others have distinguished themselves by producing series of figure-studies intended for book-illustrations, as for example, Mr. Clarence White, well known in connection with the romance of "Eben Holden."

But above all these men are Alfred Steiglitz and Rudolf Eickemeyer: the latter less versatile than the former, but adhering as closely

## A GROUP OF PHOTOGRAPHS

as he to legitimate photographic processes. Both lovers of Nature, the first is especially successful in the treatment of misty and windy skies; while the second is a landscape artist; producing admirable results from the simplest subjects.

Allied to these photographers through honesty of method and simplicity of rendering, the Misses Allen of Deerfield, Massachusetts, have attained distinction in their treatment of the variety of landscape offered by their picturesque locality, as also by their groups and single figures, for the most part representing village types. Their work is too widely known to require or even to permit general comment and criticism. But it can not be out of place to emphasize the fact that in their work they reflect all the fine original New England traits of character. Their renderings are truthful and strong.

Of the four examples here chosen for illustration all are typical. The subject entitled "Broughton's Pond" shows that the point of view in a pictorial photograph is equivalent to composition in a sketch. Balance, lights and darks, the foreground with its lily pads and sedges, the distant wooded banks, appear as if they were selected and combined in order to present in condensed form some diffuse principle of Nature's beauty.

The other landscape, "Maples in October," awakens in the spectator ideas of color and illumination. In looking at it, one sees go on about him the hide-and-seek play of light in the foliage; raising the key of the autumnal reds and yellows, and dappling the forest floor with patches of wave-like gold. One remembers Diaz and the Forest of Fontainebleau.

The two figure-pieces are equal in charm to the landscapes. A single glance at "The Nap" is sufficient to kill the memory of all the *enfants terrible* of old-time photography. Here the light gathered about the baby in a Correggio effect gives a study of different whites. The pose of the mother, with drooping head, is skilfully arranged as to line, in order to fix attention upon the child, whose nestling head and little relaxed hands are most appealing.

The last subject, "A Daughter of Eve," while as simple, as spontaneous as the first figure-study, is strongly statuesque, save for the ringlets escaping from the child's cap. Thus, with slight modifications, it might be modeled in plaster, to add a fascinating example to the few pleasing child-types which exist in sculpture.



## THE ART OF DESIGN AS EXHIBITED IN THE HAND-TOWEL OF JAPAN. BY ANNE HEARD DYER



THE small hand-towel of Japan, or *tenugui* (from *te*, hand, and *nuguu*, to wipe), is rapidly coming to the front as one of the humbler art industries of that country. It may be seen to-day, decorated with battle-ships, soldiers, and scenes of naval warfare, flaunting valiantly from *Tabi-ya* and towel-shop in every town and village.

The function of utility of this narrow oblong piece of cotton (twelve inches by thirty-six) is almost as old as is the art of weaving itself. For hundreds of years it has proved handkerchief, towel, head-kerchief, and sometimes sole garment and covering of the Japanese workman. Every field-laborer wears it tied around his head, from an old superstition that it imparts strength, and also from the belief that it prevents sunstroke. Every riksha coolie carries it wrapped about his wrist for obvious convenience; he may discard, one by one, as the season advances, every garment he possesses, but never the towel, whose use is to wipe at frequent intervals his dripping face and body. The actor of a hundred years ago wore it twisted around his head, in picturesque fashion, as a badge of his calling; and it is from this habit of the actor that design came to be used upon it.

Originally it was sky-blue, never white, always the deep celestial blue of Oriental nations. It is only within the past fifty or sixty years that it has undergone any variation whatever.

The first tentative steps in this direction were made in Osaka, the heart of industrial Japan, when white was introduced, at first in the form of dots, lines, or squares, and then in the simpler geometrical figures, and finally in clearly defined designs of blue and white.

For a long time no other color was used, but about twenty years ago some enterprising Osaka manufacturer began to experiment in color designs; a note of black was introduced effectively, then red, then green, until, like the color-prints of old, they have grown into elaborate color-schemes of decorative design. These designs are cut upon sheets of thin wood-fibre, called stencils, and the cotton is printed from these in strips of ten yards, making ten towels in each strip. The work is all done by hand, and with marvelous rapidity. The design, sketched on the fine, strong, porous Japanese paper,

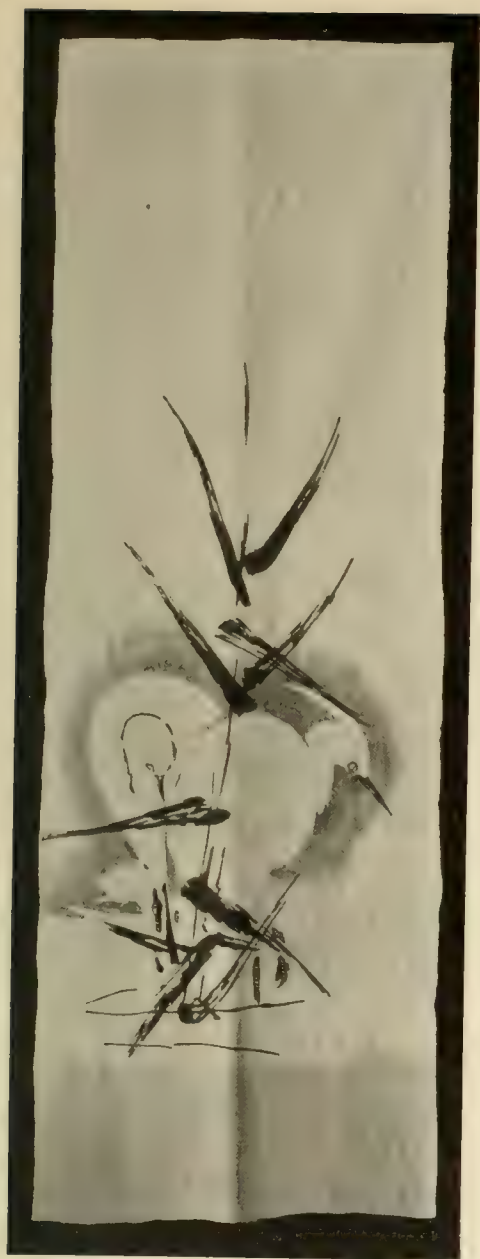
## HAND-TOWEL OF JAPAN

known as *hanshi*, is pasted on the fibrous strip of wood to be used, and cut out with a small sharp knife adapted to the purpose. The skill and rapidity with which this is done by the trained craftsman is amazing, five to fifteen minutes being the usual time required, according to the simplicity or complexity of the design. A bold design of iris in water, done in the writer's presence, took just six minutes by the clock.

The stencil is then handed to an apprentice, generally a boy of some twelve or fourteen years of age, to be sewed. He places it in a wooden frame, and deftly connects with needle and thread all the spaces which have been made by the cutting, thus preserving the shape of the design, and preventing the stencil from injury by possible tearing. This is a work of some labor and much care if the design is a very elaborate one.

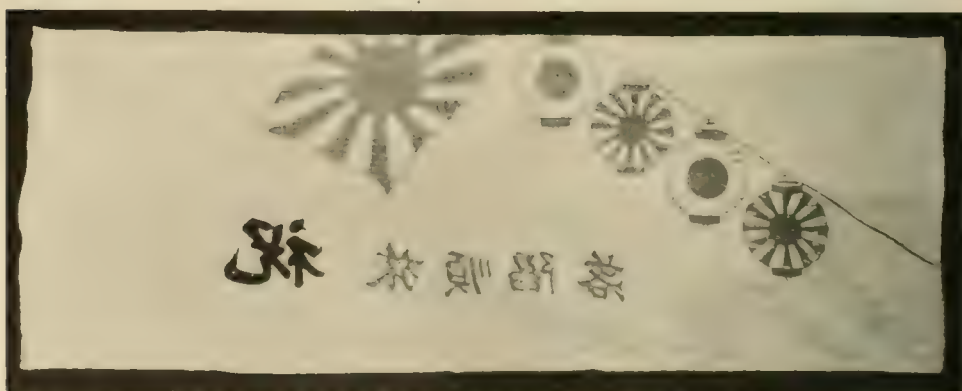
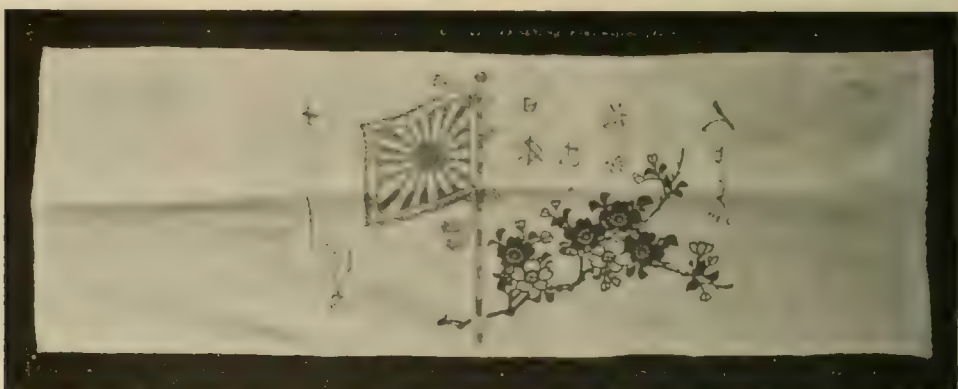
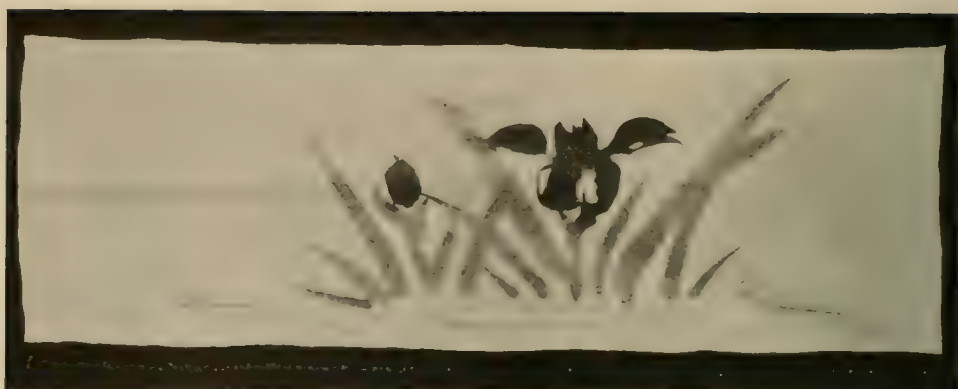
The stencil is now ready for use, and is transferred from the designer's to the dye-shop. Here are to be seen in the fore-court, drying or bleaching in the sun, plain white, or freshly dyed strips of *mikawa* (cotton toweling). Inside are vats of dye and the few rude utensils employed for the process. On a smooth board is stretched a piece of the white cotton and upon it placed the stencil; over this the workman passes a brush that has been dipped in a thick ricepaste containing a fixing fluid. The stencil is then removed, leaving the design in paste on the white cotton. Over this is folded back carefully the strip of cotton the length of a second towel, which thus receives the impress of the design. Upon the fresh outer surface is placed again the stencil and the same process is repeated until the entire strip has been folded over. This strip, a yard in length and composed of ten thicknesses of cotton, with the design freshly exposed on the outside, is thrown into a box of sawdust which quickly dries the paste and prevents it from spreading.

It is then carried into the room, or enclosure, which contains the vats of dye, where it is again placed upon a board or flat surface. The dyer fills from one of the vats a little tin can with a slender spout, resembling a kerosene oil filler, and pours the contents slowly over that part of the design upon which he wishes to use this particular color, rubbing it in with his fingers and turning the strip over several times, to be sure that the dye has thoroughly permeated every one of the ten thicknesses of cotton. When this has been completed the strip of cotton, still folded, is plunged into water, taken out, and

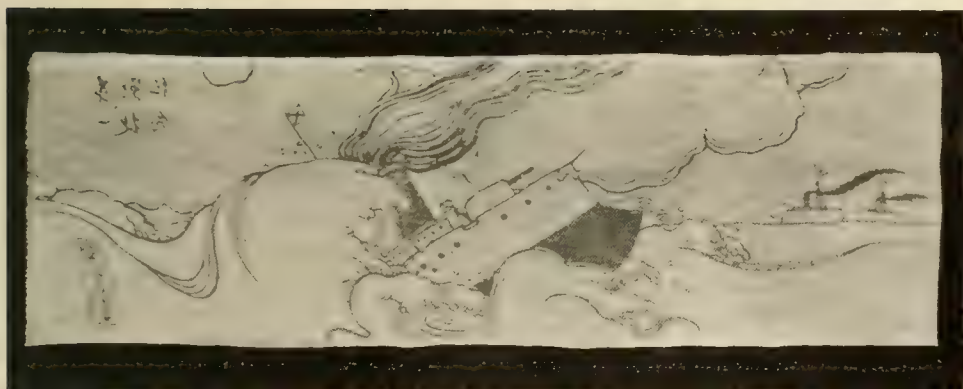
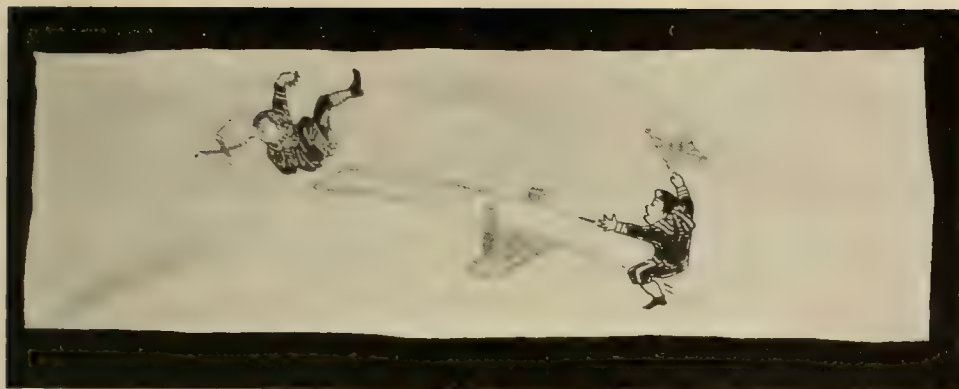


TWO SYMBOLIC HAND TOWELS OF JAPAN





POETIC AND PATRIOTIC DESIGNS FOR JAPANESE HAND-TOWELS



HAND-TOWELS WHICH SERVE AS POLITICAL CARTOONS



PASTOR CHARLES WAGNER'S FIRST INTRODUCTION  
TO HIS "NEW FRIEND." See page 261

Reproduced from The Craftsman for November, 1904



## HAND-TOWEL OF JAPAN

the process continued with the next color, and so on, until the coloring process is entirely finished; after which it is thoroughly rinsed in clear water and hung out to dry. The final process, and the only one in which machinery is used, is the pressing smooth of these strips of cotton after they are dried, which is done by air-pressure between rollers. The towels are then ready to be sent to the shops where they are to be sold.

Chancing to be at Mitsui's, the great silk emporium of Tokio, a few days after the first engagement at Port Arthur, I saw arriving, still damp from the dye-shop, rolls of toweling which, upon being hung up in the shop-windows, depicted in spirited action war-ships, guns, and billowings of wave, all in lines and spacings of blue and white. Since then battle-towels have become the fashion in towels; literally hundreds of designs are poured upon the market, which range in merit from the crudest combinations of color and line, as seen in the conventional modern warship—a truly horrible invention as applied to artistic ends—to a broad fun and raillery approaching Hokusai's inimitable brush. Among the latter are some genuinely delightful specimens. The true Japanese dearly loves a laugh, whether at himself or another, and some of the aspects of the present war, as seen by his nimble and fertile imagination, exhibit very strikingly the humorous quality of the lower and middle classes.

But while these warlike designs happen to be the fashion of the hour, owing to the prevailing state of affairs and the tide of intense popular feeling which impresses itself upon everything impressible, its field is a very wide one, and embraces almost every form of flower, animal, bird, landscape, and folk-lore decoration. Every large hotel, shop, or tea-house has now its especial towel, which bears the name or mark of the establishment, and each guest on leaving is presented with one of these souvenirs neatly folded in a bit of *noshi*, or gift-paper.

That this custom may spread to other countries seems not improbable, judging from the fact that, on a recent expedition to some of the Tokio work-shops, I was shown with great pride a set of towels in the process of being dyed, which proved to exhibit the well-known dome of the Boston State-house, with the name and address in Japanese characters of a doctor, or dentist, of that city.

Among the more artistic designs are certain symbolic juxtaposi-

## HAND-TOWEL OF JAPAN

tions which are never confused in Japanese decoration: for instance, the stork and the setting sun, wild geese in flight across the autumn moon, the young crescent poised above a drooping cherry or willow in spring, swallow and bamboo, crow and pine, and many other combinations of whose poetic significance only the Japanese, themselves, are aware. But while flowers, birds, and animals lend themselves to this kind of treatment most readily, some of the folk-lore designs are exceedingly interesting. The mysterious fox-woman gliding through the grasses on a moonlight night, the old man and woman of Takasago, of legendary fame celebrated in poetry and the classic No dance, the *Takara-bune*, or mythological ship of treasures with its seven gods of fortune, illustrate a few of the more familiar of the old legends. Very striking, also, are some of the actor-towels. Among these may be recognized the characters of many a well-known play; Gonta, the swash-buckler, with the head of a woman in a bucket on his arm; Oishi-san, chief of the Forty-Seven Ronin, in his flight through the falling snow. Most difficult are the landscape towels, but some of these, with suggestions of Hiro-shige treatment, have been done not unsuccessfully.

Lastly comes the temple-towel which occupies a place apart. It is usually twelve by eighteen inches, and is blue, white, or copper-colored, ornamented by Chinese hieroglyphics. It is made up before sold, each towel being neatly hemmed at top and bottom, and at the top a narrow rod of bamboo is run through the hem and a string attached for hanging it up. It has religious significance as a votive offering to some temple, and is used to dry the hands after using holy water.

So recent is the growth of this art, and of so little account has it been held, that it finds no mention even in Professor Chamberlain's "Things Japanese," which treats of everything else under the Japanese sun from the abacus to the zodiac.

A collection of these inexpensive bits of cotton, varying in price from four to ten sen (two to five cents) is within the reach of even the modest collector, and is an acquisition by no means to be despised. They reflect the passing fashions of the hour, as did the once despised Ukiyo-ye prints which are now both rare and precious. More perishable than they, their season will be even more brief, and in a few years more, with the permanent installation of the machine-made article, they will, in all likelihood, vanish forever.

## A WORD ABOUT JOKING



THE student, who in future years will be occupied in the examination of the social life of the American people, will probably regard with a curious interest the propensity for joking which has developed in all classes of society during the latter half of the twentieth century.

A disposition to turn everything to ridicule, to make light of all the great realities of life, to see something funny in the incidents of that solemn journey from the cradle to the grave which we call life, and which is only less serious than death because we are more familiar with it, is certainly characteristic of the age.

The average American likes to joke. His idea of social intercourse is so often restricted to some form of joking that in many households jokes and anecdotes have usurped the place of all serious conversation. The theaters and variety halls of our cities and towns are nightly crowded with people who go there to be made to laugh.

Satirical and humorous writings form a large part of our literature. Now, what does this indicate? Is it the mark of a healthy development or something abnormal, revealing unsound conditions back of it?

One of the greatest of all poets has said, "He jests at scars who never felt a wound," and Le Gallienne has pointed out that the poet was wrong when he said it. Le Gallienne says it is the mortally wounded man who jests, and Le Gallienne is right.

Jesting is a sign of old age, disappointment and decadency.

Youth is serious, passionate, full of hope. Old age is despairful, skeptical—

" . . . . A boy never learns to mock  
Till he has become a man."

Children are perfectly serious; they are in earnest about every thing they do; their play is more serious than the work of grown people.

This capacity for serious play is a very precious thing which we seem to have lost. America is a young nation, stricken with premature old age. We are losing the charm of youth; we have forgotten how to play; we can only joke. We have little doubt that the student of social conditions, looking back upon this civilization of ours, will regard this love of joking as a disease brought about by unhealthy conditions. From the vantage ground of the future he will trace



## A WORD ABOUT JOKING

out the causes which brought it about and the reaction which cured it.

In studying the life of the twentieth century he will see that society is divided into three classes. At the top there is the leisure class, existing chiefly for their own pleasure; beneath them the great middle class, in which thousands of women are keeping house and rearing children under unhealthy conditions, and in which men and women are engaged in business from which it is perfectly impossible to derive healthy pleasure, one and all seeking amusement and relaxation in some form of joking. Beneath them a great mass of people, forced by the struggle for existence into a state of dull indifference, who have almost ceased to believe in pleasure.

Scattered among these classes he sees individuals who, unlike the rest, make their living by means of some trade or occupation which gives them pleasure: artists, musicians, men of letters, craftsmen; and looking at them and considering their lives, he finds out the secret of the unhappiness of the rest.

These men are not perfectly happy, living as they do in the midst of the general unrest and discontent; they are sensible of the unhappiness around them, but they are on the right road; they understand that pleasure should be an integral part of life, not something tacked on, annexed to it. They understand that a man must have work that he can take pleasure in before he can be happy, that recreation, as the name implies, can best be found in creation in the exercise of the originating and constructive faculties in man; that happiness comes to him through the expression of himself, his thought in any medium he finds most congenial.

Seeing this the student of the future traces with interest the growth of the movement of which we see only the beginning. He sees man gradually awakening to the falseness of the life he is living, sees him asserting his right to think and plan for himself. Refusing to be any longer a mere piece of machinery, he demands work in which he can take pleasure, work through which he can express his personality.

He sees a gradual change in methods of education, children being taught to do, instead of only to know, and are brought into direct and vital relation with the life of the people, until at last man regains his lost youth, learns how to play, feels with Thoreau that "God did not make this world in jest, no, nor in indifference."

# With the Orchard Fairies

A Song Story for The Craftsman Little Folk



We are the pink and white Fairies of May,  
That come with the blossoms of Spring,  
Decking the orchards wherever we stray  
With beauty and fragrance to gladden the wav,  
And the song of the Seasons we sing.

For the buds and the blossoms wherever we go,  
Are whispering low to the leaves:—  
"Though now we are only beginning to grow  
We will soon be green and red apples you know  
When the summer-time comes, — if you please."

The leaves and the branches then tenderly say,  
As they rustle and wave back a smile:  
"Why hurry to leave us? — You gladden our May  
You dear buds and blossoms, stay with us and play,  
'Tis good to be young yet a while."

Then the sky looks down on the orchard and field,  
And smiles on her little ones there;  
While the fairies all know, — in the blossoms concealed.  
That Summer and Autumn their bounty will yield —  
Enough for the whole world to share.

And this is the song the fairy-folk sing,  
As they watch while the blossoms unfold;  
"We give you the pink and white robes for the Spring,  
The green and red tints for the Summer we bring,  
And in Autumn the brown and the gold."

"When Winter-time comes, we may hide for a while,  
Out of sight in some snowy white glen,  
Where wonderful dreams, we know, will beguile,  
Till we wake with the buds and the blossoms to smile  
And welcome the Spring-time again."

John Howard Jewett



## HOME TRAINING IN CABINET WORK. PRACTICAL TALKS ON STRUCTURAL WOOD-WORKING—THIRD OF THE SERIES



T is a pleasure to find, as in the following extract from a personal letter from Dr. Edward C. Kirk, editor of *The Dental Cosmos*, Philadelphia, so strong a confirmation of my purpose and conviction, coming as it does from a professional point of view. The same subject is further developed in an able editorial article which appeared in the *Cosmos* and is quoted elsewhere in this issue of *THE CRAFTSMAN*.

Dr. Kirk writes: "I have been reading with much interest your articles in *THE CRAFTSMAN* relative to amateur cabinet work, and, between the lines, their animating motive. I have been much interested in the cultural value of that class of work, and have studied for many years the value which hand training has in the development of character, quite apart from the manual skill which is its direct result.

"I believe that much can be done in the way of character development by the right application of manual training. So much of your work seems to me to embody just the kind of educational quality most needed for the growing generation, that I am taking the liberty of calling your attention to this matter, and further, of expressing my appreciation of what you are doing in your particular field for the



## HOME TRAINING IN CABINET WORK

rising generation. The rising generation, by the way, is in my judgment the most fruitful and hopeful field of development.

"Right ideas of living and proper standards of appreciation of material things can best be impressed upon growing minds. They have no preconceived notions to undo. Their mental fiber is still receptive and flexible. They are without ingrained prejudices, and, if the proper impression is made upon their minds, it is they who will determine the ideals and standards of society for the future. I believe that your crusade in favor of simplicity and beauty would receive a new impetus and bear larger fruit if *THE CRAFTSMAN* could devote increased attention to the young amateur by stimulating his interest in the principles you are endeavoring to inculcate."

A further confirmation of the vital and pressing need of more attention on the part of parents and guardians to the subject of manual training, comes from the State Industrial School of Colorado, and the practical results are ably presented in the illustrated article printed in this issue of *THE CRAFTSMAN* under the title of "Craftsmanship as a Preventive of Crime."

Readers of this article will find in it many interesting and convincing statements which have a far broader application than one which would include only slum-reared children, or boys criminally inclined. The restless activity of the growing boy, whatever his grade in life, or however fortunate his surroundings, is a normal expression of his nature. Upon the direction of this activity during the formative years of his life depends the success or failure of his future career and the measure of his coming usefulness as a citizen. As the writer states, the mere inculcation of principles of right and wrong does not necessarily lead to right living and right doing. Ethical theorizing is an easy matter, but before precepts and theories can be made objective as the mainspring of habitual right action, the element of a sturdy resolution to achieve must be built into the developing character by the habits of daily life. And to me it would seem that nothing is clearer than that "the direct contact with Nature's forms and forces leaves an impress upon the soul of the worker."

Honest work has never yet degraded man or boy, and when an over-indulgent parent encourages in a child the false notion that he has no need to work with his hands, that parent is trifling in dangerous fashion with forces as strong as Fate in shaping life for good or ill.

## HOME TRAINING IN CABINET WORK

Unfortunately, the records of modern life show that the juvenile criminal class is not recruited entirely from the slums, where the manifest disadvantages of environment might furnish a reasonable excuse for ill-doing, and it is an impressive fact shown by statistics that the average adult criminal is not uneducated, but unskilled.

The natural, instinctive pride of a boy in being able to do something needs only to be directed into some channel adapted more or less to his tendencies and capabilities, to furnish a right and healthful outlet for the energies that work so much mischief when wrongly applied. It is just here that manual training, and especially skill in wood-working, can be made to carry an almost irresistible appeal to the boy in the home, as something that he can learn to do, and to do well, if given the opportunity, tools and materials.

The cost of an outfit, as stated in the foregoing articles of this series, is trifling as compared with its importance as a factor in moral and mental development, and as a means to the self-discipline that alone ensures stability in character-building. This is a fact so self-evident to all thoughtful people that it would seem needless for me to urge upon parents or guardians the consideration of these things in their true relation to life as shown in their shaping potency and saving grace.

To encourage all, and especially the young people who may be interested in this series of articles treating of home training in cabinet work, I may say once more that I shall be glad to receive photographs of any pieces made, for criticism if needful, and for reproduction in the pages of *THE CRAFTSMAN* as examples of practice work in cabinet-making.

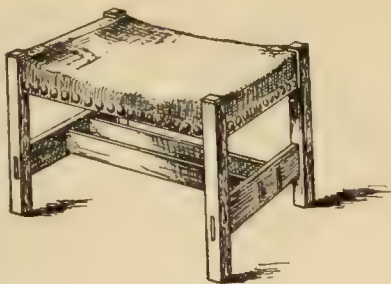
Twelve models having been given in the foregoing articles of the series, I have chosen for the current number six additional pieces, which include a desk and desk-chair, a foot-rest, a shirt-waist box, a screen and a garden bench. These are all comparatively simple, easily made and suited to common uses, and with the others already published would seem to give, for the present, sufficient variety to select from for practice.

In the next number I hope to take up the subject of the various woods and their qualities, and to illustrate, as far as possible, the varying charm of grains, tints and textures, with such suggestions in regard to staining and finishing as will preserve the natural beauty of the wood, without disguise or falsity.

# HOME TRAINING IN CABINET WORK

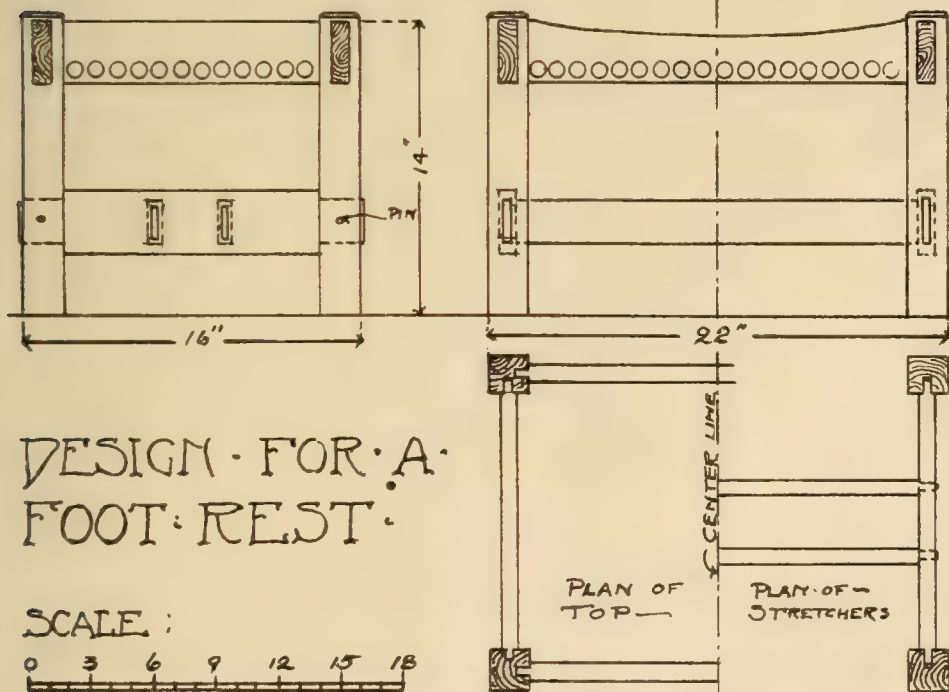
## A FOOT REST

THIS piece of furniture is designed for a foot rest, but might find plenty of use in a house, especially in a bedroom, where it could be used for a slipper stool. Its construction needs no further explanation than is apparent from the drawing. The wood could well be one of the harder variety: oak, chestnut, mahogany or maple—either fumed or stained. The seat cover could be of leather or tapestry fastened with brass, copper or iron nails. For a section showing the method of upholstering, attention is called to the plans of the desk chair shown on another page.



MILL BILL FOR FOOT REST

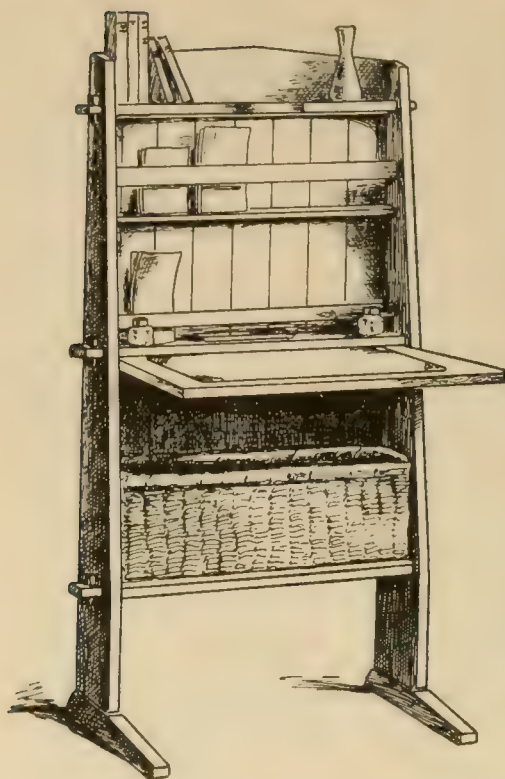
Pieces	No.	Long	Rough Wide	Thick	Wide FINISH	Thick FINISH
Legs .....	4	15 in.	2 in.	2 in.	1 3/4 in.	1 3/4 in.
Seat rails .....	2	20 in.	3 in.	1 in.	pattern	7/8 in.
Seat rails .....	2	15 in.	3 in.	1 in.	2 3/4 in.	7/8 in.
End stretchers ....	2	17 in.	3 in.	1 in.	2 3/4 in.	3/4 in.
Center stretchers...	2	22 in.	1 3/4 in.	3/4 in.	1 1/2 in.	1/2 in.





# HOME TRAINING IN CABINET WORK

## DESK



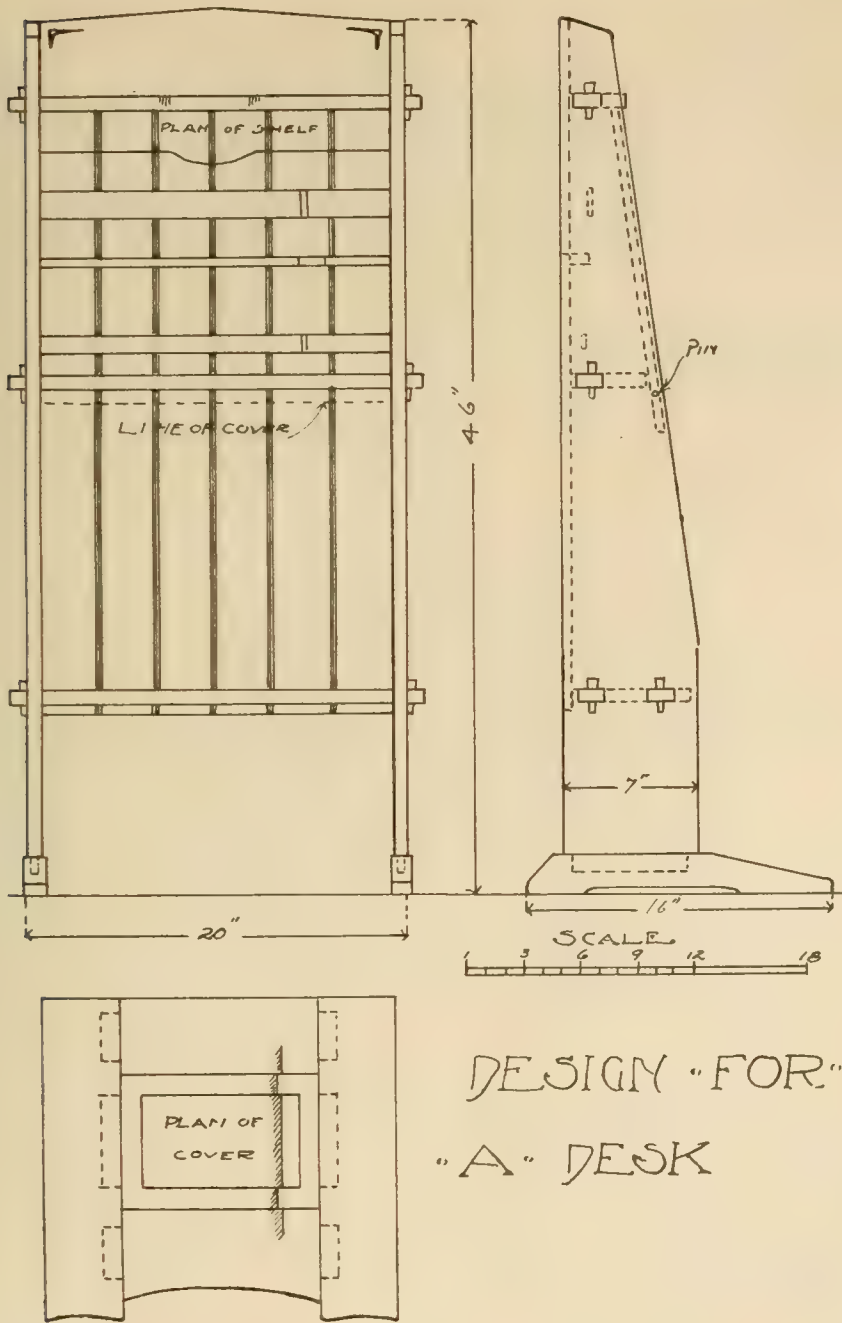
THE desk which we present to our builders is not so difficult a problem as it may appear at the first glance.

The lid can be made first—then the sides and shelves carefully fitted, and a quarter inch iron pin inserted between the sides and the lid, and all is fastened together at once. Then the back is put in and is held in place by small round-headed screws. After this the letter and blotter rack may be sprung into place, and with a little button at the top under which is a leather washer, our desk is quite complete, excepting for the basket. This is made of reeds and raffia, which is easily to be had, or could be made from swamp reeds or rush. The method of working is as follows: First make the reeds pliable by soaking in water for several hours, and begin by laying the reeds in flat basket weave for the bottom, then turn them up for the sides and twine with three strands of raffia to required height. Finish by turning the reeds back and covering the edge with a roll of raffia held in place by overcasting with a single raffia thread used in a needle.

### MILL BILL FOR A DESK

Pieces	No.	Long	Rough Wide	Thick	Wide	FINISH	Thick
Sides .....	2	46 in.	7 $\frac{1}{4}$ in.	1 $\frac{1}{8}$ in.	7 in.		1 in.
Top .....	1	24 in.	3 in.	1 in.	pattern		$\frac{3}{4}$ in.
Shelf .....	1	24 in.	4 $\frac{1}{4}$ in.	1 in.	4 in.		$\frac{3}{4}$ in.
Bottom .....	1	24 in.	6 $\frac{1}{2}$ in.	1 in.	6 $\frac{1}{4}$ in.		$\frac{3}{4}$ in.
Foot .....	1	17 in.	2 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	2 in.		1 $\frac{1}{8}$ in.
Back .....	6	33 in.	3 $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	3 $\frac{1}{4}$ in.		$\frac{1}{2}$ in.
Small shelf .....	1	20 in.	1 $\frac{1}{4}$ in.	$\frac{3}{4}$ in.	1 in.		$\frac{1}{2}$ in.
Letter rack .....	1	20 in.	1 $\frac{3}{4}$ in.	$\frac{3}{8}$ in.	1 $\frac{1}{2}$ in.		$\frac{1}{4}$ in.
Blotter rack .....	1	20 in.	1 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	1 in.		$\frac{1}{4}$ in.
Cover stiles .....	2	18 in.	4 $\frac{1}{4}$ in.	$\frac{7}{8}$ in.	4 in.		$\frac{3}{4}$ in.
Cover rail .....	2	13 in.	5 in.	$\frac{7}{8}$ in.	pattern		$\frac{3}{4}$ in.
Cover rail .....	1	13 in.	4 $\frac{1}{4}$ in.	$\frac{7}{8}$ in.	4 in.		$\frac{3}{4}$ in.
Cover panel .....	1	13 in.	9 $\frac{1}{4}$ in.	$\frac{3}{4}$ in.	9 in.		$\frac{1}{2}$ in.
Top of back .....	1	20 in.	5 in.	$\frac{3}{4}$ in.	pattern		$\frac{1}{2}$ in.
Key .....	1	9 in.	2 in.	$\frac{3}{4}$ in.	1 $\frac{3}{4}$ in.		$\frac{1}{2}$ in.

HOME TRAINING IN CABINET WORK

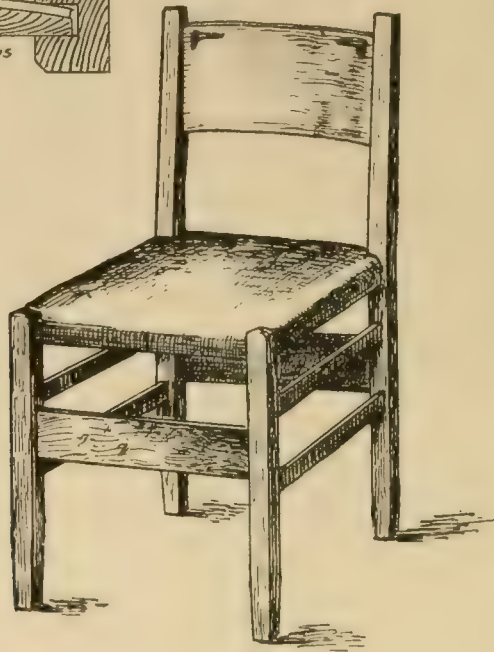


DESIGN "FOR"  
"A" DESK

# HOME TRAINING IN CABINET WORK

## DESK CHAIR

IN building a chair the sides are put together separately and then the front and back rails and stretchers last, the side seat rails being mortised and tenoned, the front and back seat rails are dowelled, thereby pinning the tenons. The slight difference in the length of the front and back legs gives a comfortable slant to the seat. The back slats are curved, which is done by thoroughly soaking the wood with water, or better, steaming it and then pressing it into shape and allowing it to dry in the little press which is shown herewith.

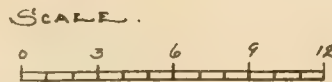
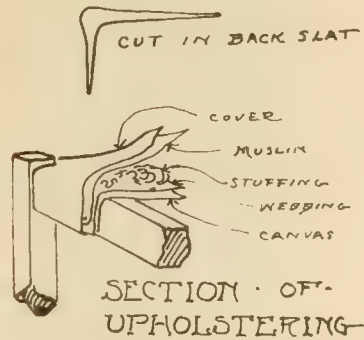
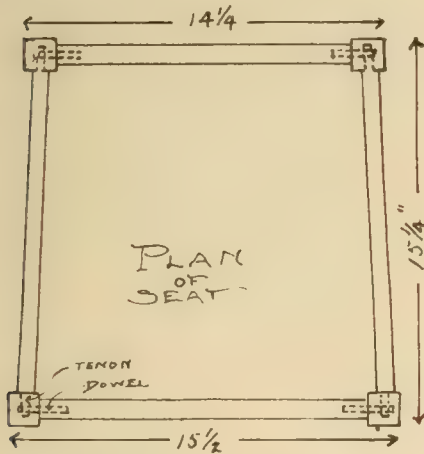
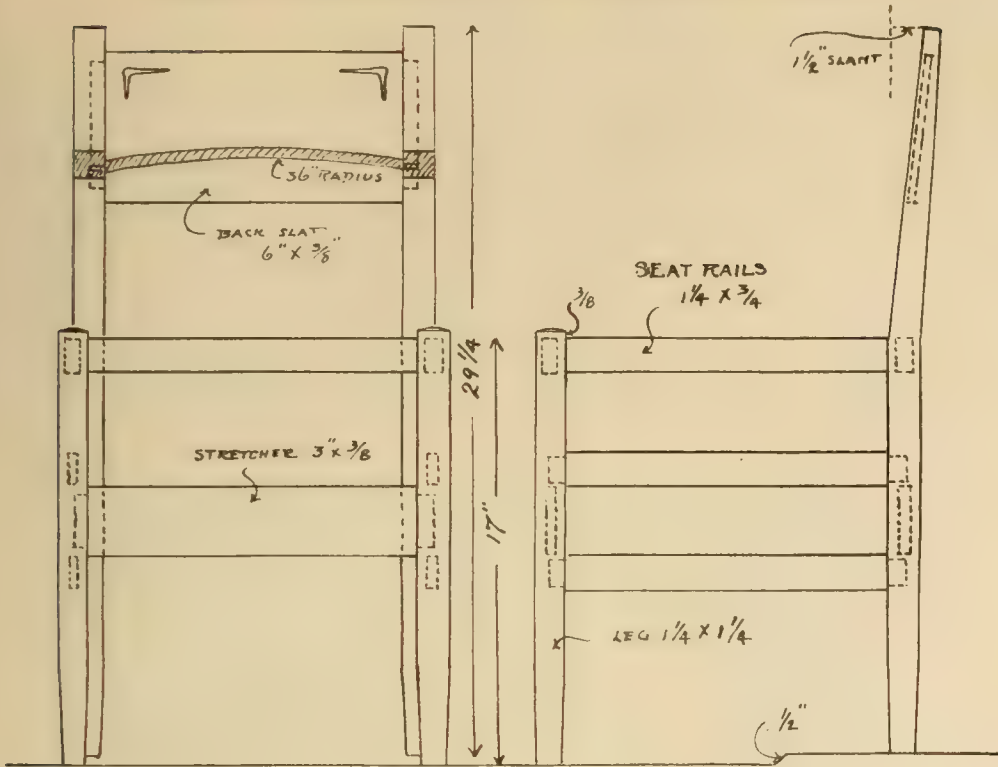


MILL BILL FOR A DESK CHAIR

Pieces	No.	ROUGH			WIDE	FINISH	THICK
		Long	Wide	Thick			
Front posts . . . . .	2	18 in.	1 $\frac{3}{8}$ in.	1 $\frac{3}{8}$ in.	1 $\frac{1}{4}$ in.		1 $\frac{1}{4}$ in.
Back posts . . . . .	2	31 in.	2 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	pattern		1 $\frac{1}{4}$ in.
Seat rails . . . . .	4	15 in.	1 $\frac{1}{2}$ in.	1 in.	1 $\frac{1}{4}$ in.		$\frac{3}{4}$ in.
F. & B. stretchers..	2	15 in.	3 $\frac{1}{4}$ in.	$\frac{1}{2}$ in.	3 in.		$\frac{3}{8}$ in.
Side stretchers ....	4	15 in.	1 $\frac{3}{8}$ in.	$\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.		$\frac{3}{8}$ in.
Back slat . . . . .	1	15 in.	6 $\frac{1}{4}$ in.	$\frac{1}{2}$ in.	6 in.		$\frac{3}{8}$ in.



# HOME TRAINING IN CABINET WORK



## DESIGN FOR A DESK CHAIR

## HOME TRAINING IN CABINET WORK

### SCREEN

A GOOD screen is one of the very useful things which go toward the furnishing of a house. The one given herewith is of such a size that it is convenient for general use and not so heavy as to be hard to move about from room to room wherever it may be needed. The wood of which it is made may vary, but we will suppose it is made of poplar, a light weight wood, and stained gray-green. The fabric part of the screen may be inexpensive or of medium price as, for instance, a Japanese silk of a green tone just a little darker than the wood stain, a quiet color effect which would harmonize with almost any color scheme.

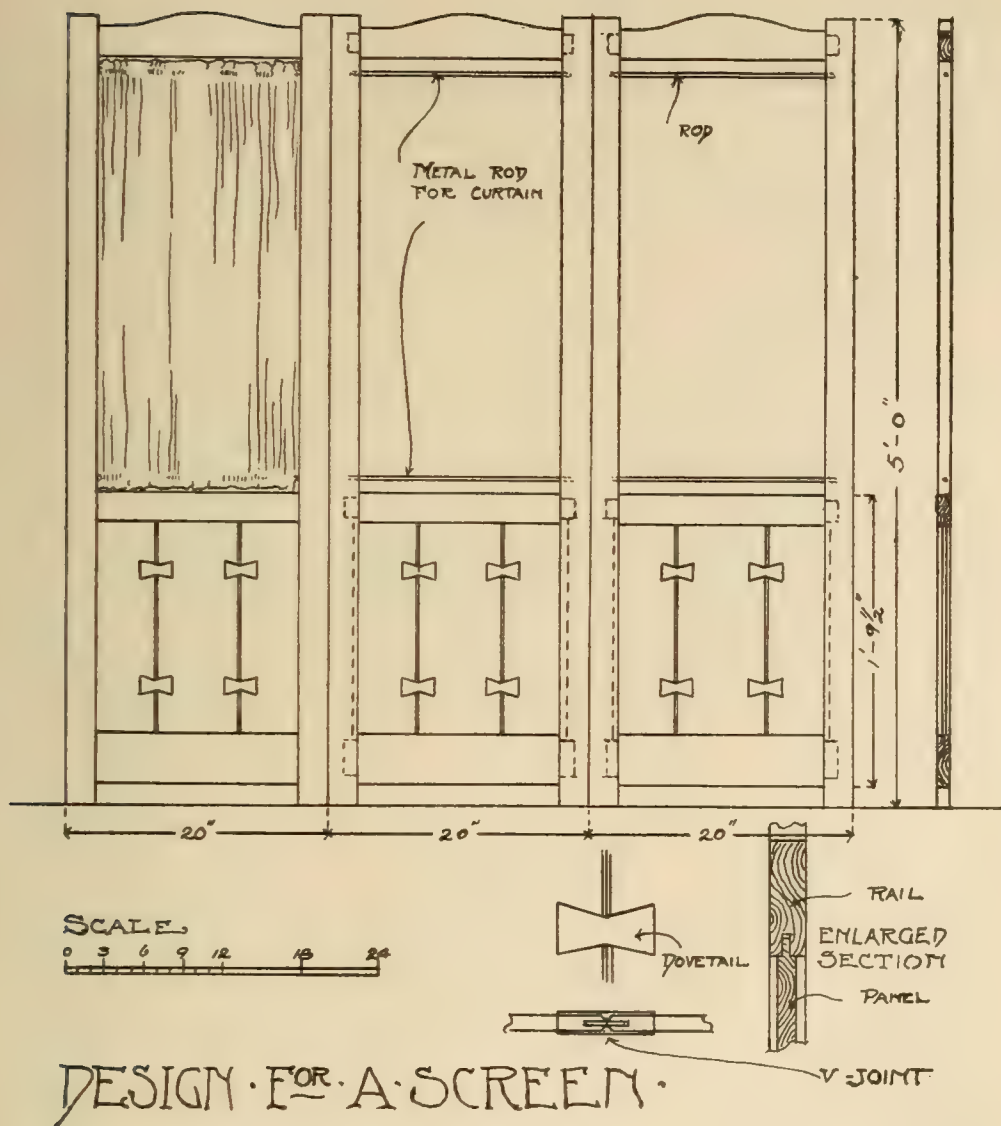
The curtain hangs on quarter inch solid brass rods at top and bottom. Care will need to be taken in cutting and fitting the dovetails which project one-sixteenth of an inch beyond the face of the panel. The panels being V-jointed and splined gives them a chance to shrink and swell without making ugly looking cracks.



MILL BILL FOR SCREEN

Pieces	No.	ROUGH			FINISH	Thick
		Long	Wide	Thick		
Sides .....	6	61 in.	2½ in.	1⅛ in.	2¼ in.	1 in.
Tops .....	3	18 in.	4 in.	1⅛ in.	pattern	1 in.
Center rail .....	3	18 in.	2½ in.	1⅛ in.	2¼ in.	1 in.
Lower rail .....	3	18 in.	4½ in.	1⅛ in.	4 in.	1 in.
Panels .....	6	18 in.	5½ in.	¾ in.	5 in.	1½ in.
Panels .....	3	18 in.	6¾ in.	¾ in.	6½ in.	1½ in.
Dove-tail .....	1	9 in.	9 in.	1 in.	pattern	7⁄8 in.

# HOME TRAINING IN CABINET WORK



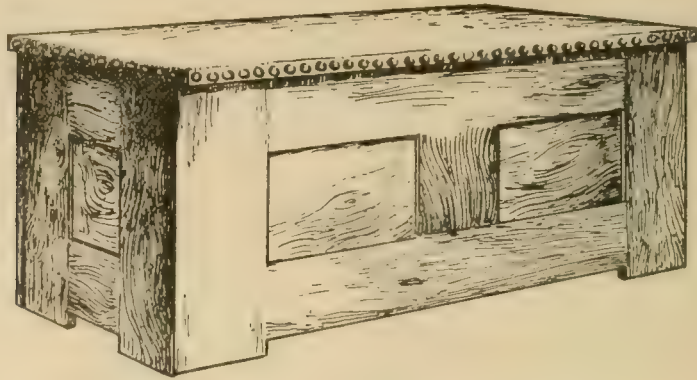


# HOME TRAINING IN CABINET WORK

## SHIRT-WAIST BOX

THIS piece of furniture is one that would take the place of the ordinary chintz-covered cracker-box which, placed under a window, makes a convenient window-seat. If the tray were left out it could be used as a hall chest and a place to keep overshoes. Here it would be made of oak and its top covered with leather fastened by brass or copper nails.

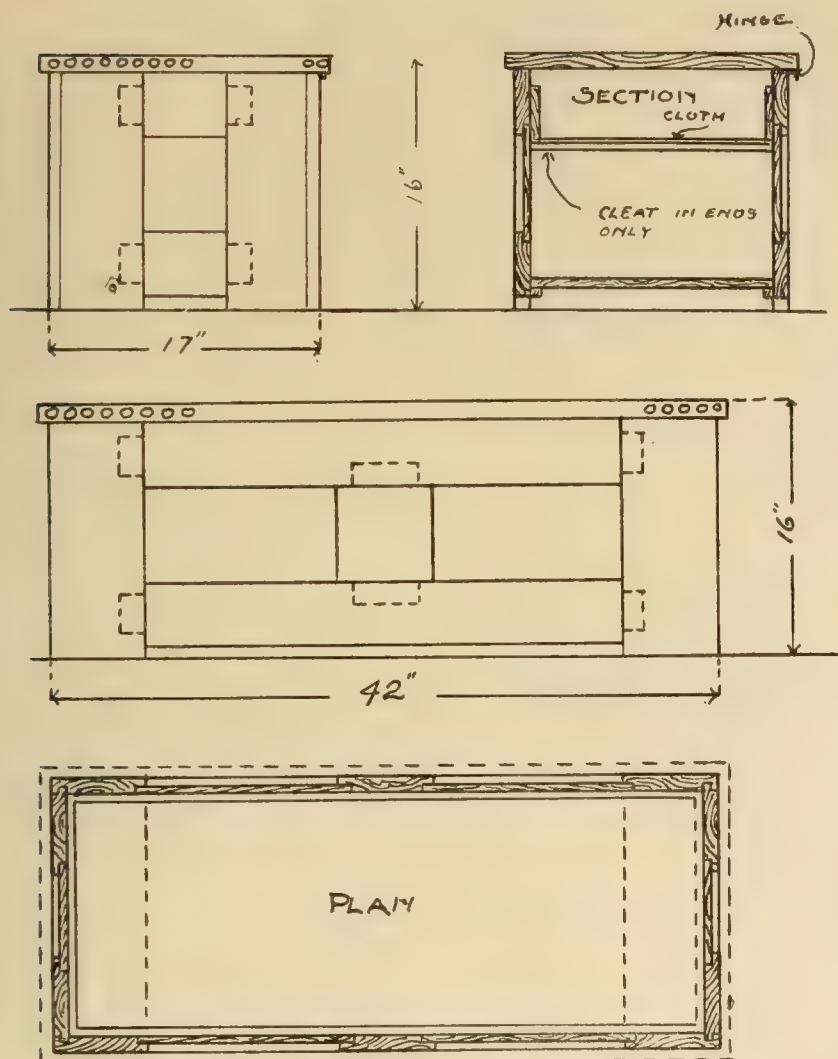
The top is made firm by two strips running across the ends into which the center portion is tongued. The till is simply a box without any bottom and around the lower edge is tacked a piece of light weight canvas. This makes all the bottom necessary and adds much to the lightness of the tray. Small loops of canvas, by which it can be lifted, are tacked to the ends.



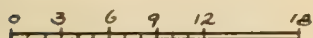
MILL BILL FOR SHIRT-WAIST BOX

Pieces	No.	Long	Rough Wide	Thick	Wide	FINISH	Thick
Center of top.....	1	33 in.	18½ in.	1 in.	18 in.		7/8 in.
Ends of top.....	2	19 in.	6¾ in.	1 in.	6½ in.		7/8 in.
Front and back stiles	4	16 in.	6½ in.	1⅛ in.	6 in.		1 in.
End stiles.....	4	16 in.	..	1⅛ in.	..		1 in.
Top and bot. rails..	4	34 in.	4½ in.	1⅛ in.	4 in.		1 in.
Center stile.....	2	10 in.	6½ in.	1⅛ in.	6 in.		1 in.
Panels.....	4	14 in.	8½ in.	¾ in.	8 in.		½ in.
End panels.....	2	8 in.	8½ in.	¾ in.	8 in.		½ in.
Bottom.....	1	41 in.	16 in.	¾ in.	15½ in.		½ in.
Tray sides.....	2	41 in.	4½ in.	1½ in.	4 in.		¾ in.
Tray ends.....	2	16 in.	4½ in.	½ in.	4 in.		¾ in.
Lineal feet strips...	9	..	1 in.	¾ in.	¾ in.		½ in.

# HOME TRAINING IN CABINET WORK



SCALE



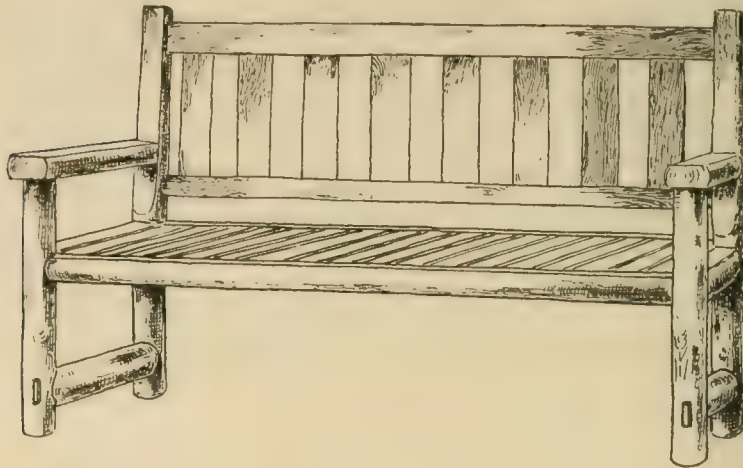
DESIGN FOR A  
SHIRT-WAIST BOX.

# HOME TRAINING IN CABINET WORK

## GARDEN BENCH

THIS garden bench is made of white cedar stock stripped of the bark and left in the natural color which in time takes a silver gray tone and a beautiful texture.

The seat rails, back and arms are smoothly planed so that no rough, disturbing places are left. Each piece will need to be fitted with care, as after the tenon and mortise are cut the entire stick must be slightly set into the piece to which it is joined. This prevents the water from getting into the joint and makes a workmanlike job. A chair can easily be made from these plans by making the front and back rails twenty-six inches in length and using only eight rails for the seat.

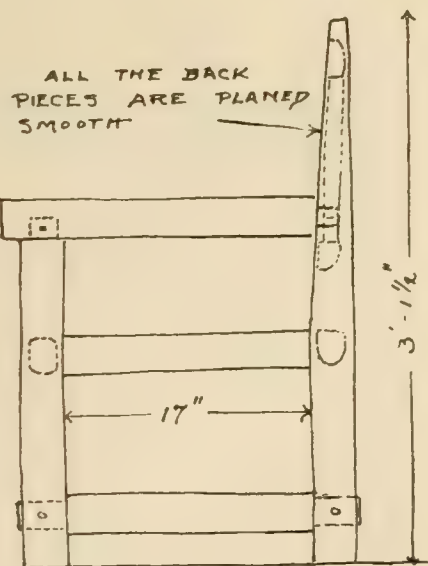
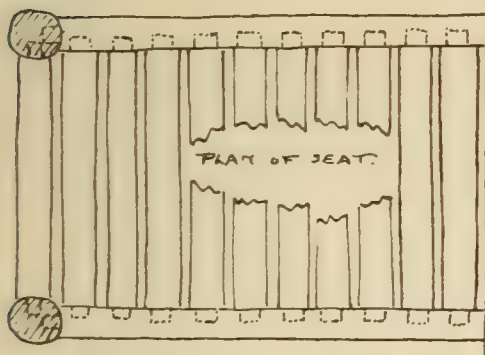
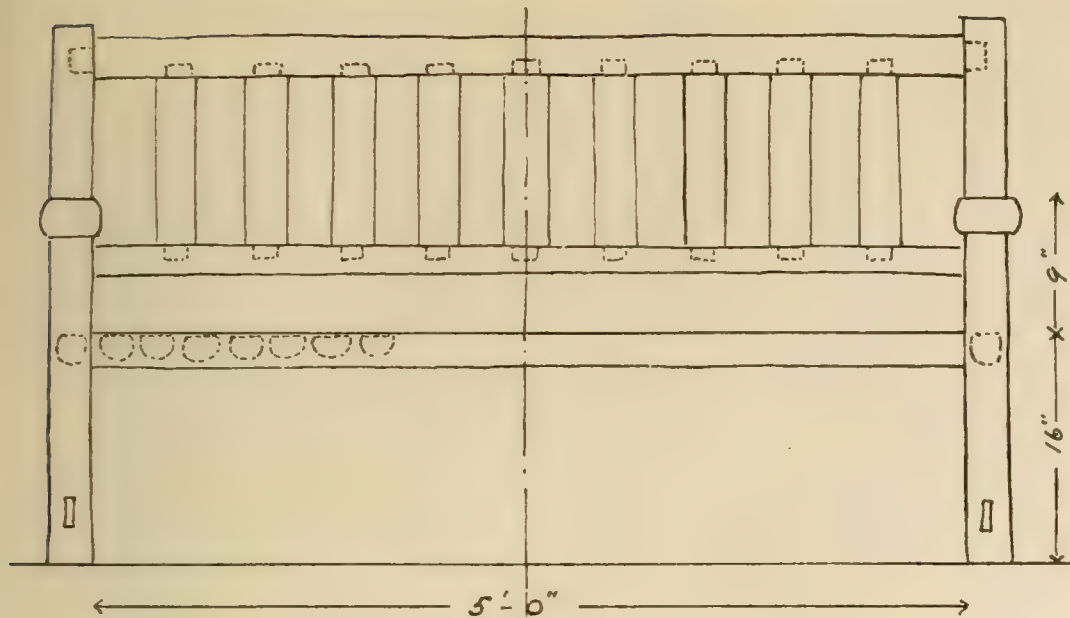


MILL BILL FOR GARDEN BENCH

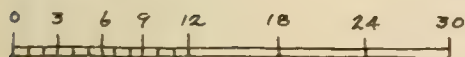
Pieces	No.	Long	Thick	
Front posts .....	2	29 in.	3½ in. diameter	round
Back posts .....	2	39 in.	3½ in. diameter	round
Top of back .....	1	64 in.	3 in. diameter	½ in. round
Front and back seat rail.....	2	64 in.	3 in. diameter	¾ in. round
Back slats .....	9	15 in.	2½ in. diameter	½ in. round
Arms .....	2	24 in.	5 in. diameter	2½ in. thick
End seat rails.....	2	21 in.	3 in. diameter	¾ in. round
Seat rails .....	20	21 in.	2½ in. diameter	½ in. round
End stretchers .....	2	25 in.	3 in. diameter	round



# HOME TRAINING IN CABINET WORK



SCALE.



DESIGN - FOR - A - GARDEN - BENCH.

## CRAFTSMAN HOUSE: SERIES OF 1905, NUMBER V



AMONG other purposes which the accompanying country house design is intended to cover, has been so to plan its exposure and arrangement as to "let the sunshine in"; to leave no space reserved for the habitual gloom of the old-fashioned country parlor. Spacious and inviting in all its appointments, it is intended for a home in the country, to live in and to enjoy, and to let Nature play her part in lending cheer and health and comfort to all within its walls.



FRONT ELEVATION

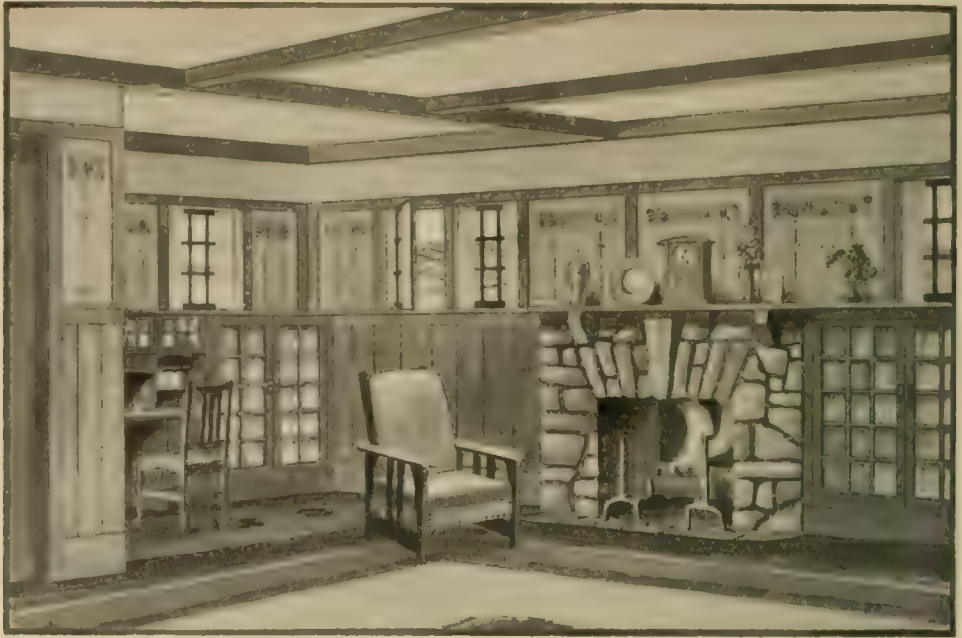
Much thought and painstaking have been given to make plain the details for securing harmonious and restful results, both externally and internally, and while the suggestions that are given can be varied and suited to individual taste and requirement, the general scheme will commend itself to all who are willing to give a little thought to the unities upon which depend the simple, unpretentious, satisfying and yet not expensive adornment of a modern home in the country.

The house is built with a substantial wooden frame plastered with cement, "rough cast," which is unimpaired by extremes of temperature and is interesting in texture and color, the latter varying from dead white to creamy yellow.



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER V. TWO EXTERIOR VIEWS





CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER V, THE LIVING ROOM



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER V, THE KITCHEN

## CRAFTSMAN HOUSE NUMBER FIVE

The roof is of spruce shingles, with their natural reddish color intensified by a Venetian red stain, and the exterior wood work is stained a rich olive green toning almost into yellow. The color scheme is emphasized by the foundations and chimneys, which should be of split field rubble, as many colors appear in this material which harmonize with the red of the roof.

At the entrance is a small terrace laid up of field stone and cement, the sides of which are raised so as to hold wooden boxes planted with scarlet geraniums. At the rear of the house is a veranda intended for



SIDE ELEVATION

use both summer and winter, as it is inclosed on three sides by the walls of the house and so planned that it may be entirely glassed in across the front—making a sun parlor to attract all the warmth and light of a winter day. A large climbing rose should shelter one side, and the other should be covered by the luxuriant growth of a bitter-sweet vine, whose brilliant berries yield delight long after the frosts have come and its leaves have fallen.

The importance of these accessories is seen the moment the front door is opened, for the broad hall to which it gives entrance leads straight through the house to the veranda, and the first glimpse is of a vista of sky, vines and trees. Even in winter, when branches are bare and the sky is gray, this arcade effect loses nothing of the exhil-

## CRAFTSMAN HOUSE NUMBER FIVE

arating feeling it gives of light, freedom and open space. The sensation of warmth and color is felt in the hall itself, for the walls are done in yellow brown, not too dark in tone, with a frieze of old rose in which there are suggestions of yellow. The ceiling is in deep cream, and all the woodwork is of chestnut, finished with a stain which casts over it a delicate tone of grayish-brown.

From the right of the hall opens the living room, which is quiet and restful in color and design. The ceiling of the main division of this room is beamed with the same gray-finished chestnut that is seen in the hall, but in the alcove the ceiling is plain. The plaster has the natural gray sand finish which harmonizes so perfectly with the tints of gray-green in the wall panels, and the brown, red and gray tones in the field rubble of the fire-place. The wall panels are stenciled with a simple tree *motif* done in strong green, brown and creamy yellow, in which last there is a suggestion of red. In the alcove a writing-desk is built in, and on either side a book case, forming a nook which seems to invite study and repose, typifying the atmosphere of the whole room.

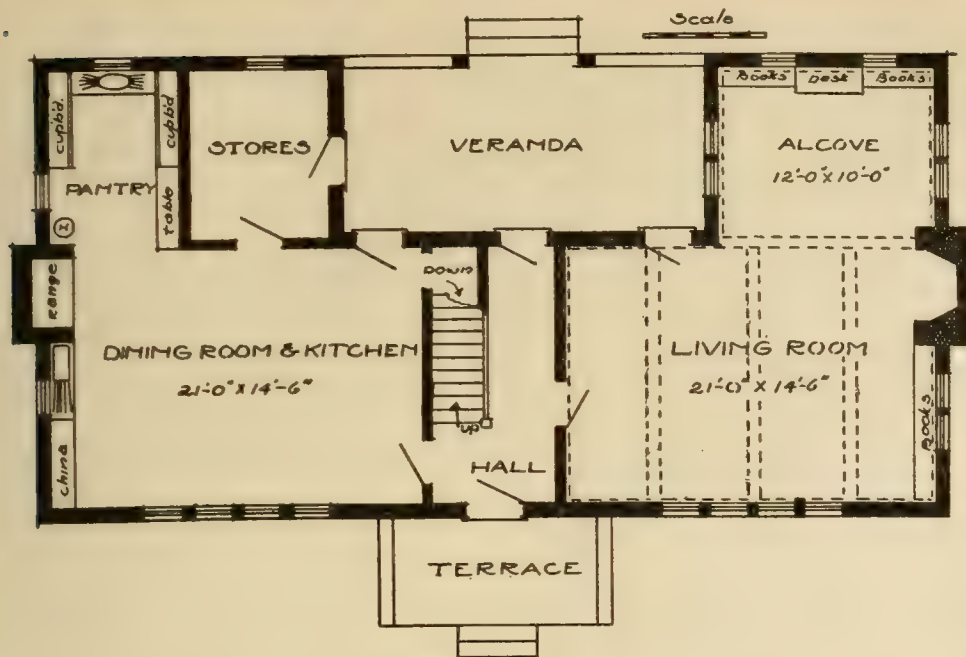
The floors of both hall and living room are of oak boards of uneven width, laid with plain butt joints (not tongued and grooved), and the rugs should be of gray-green with plenty of warm red and brown for color accent. At the windows should be straight hanging sash curtains of cream color, hemstitched or fagoted with faded rose.

At the left of the hall is the large kitchen, which also serves for a dining room. An alcoved portion of the room does service as a pantry, and a large store-room is conveniently adjoining. The range is set into a broad chimney opening, over the top of which is a metal hood arranged with a chimney flue to carry off the odors of cooking. The walls of the kitchen are wainscoted about four-and-a-half feet high, and above this the walls are covered with cream colored "Sanitas" in a simple tile pattern. This material can be washed as often as is necessary without injuring its surface texture. The ceiling is treated with a coat of paint lighter in tone than the wall. The woodwork is all of brown ash, finished with a light green stain which allows the warm tones of the wood to show through. The floor is of maple, tongued and grooved.

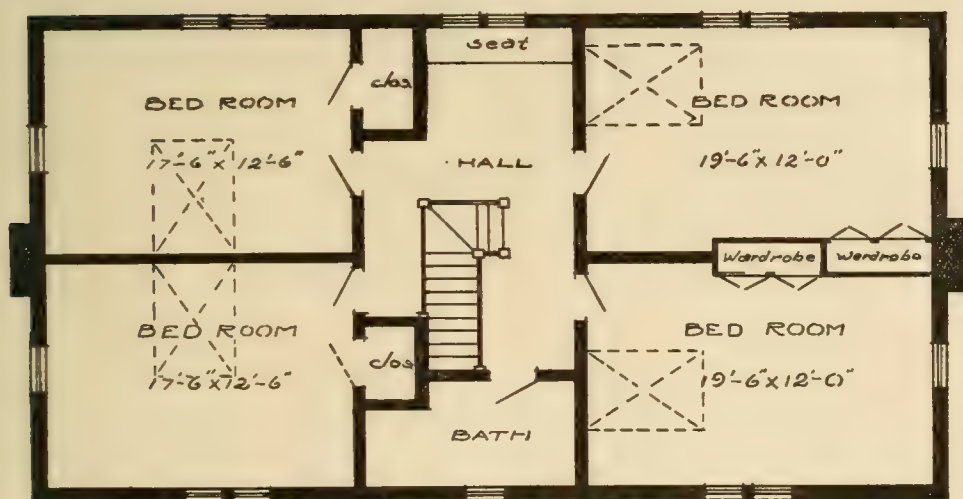
As will be seen in the illustration, a "built in" cabinet makes a place for the fine china, and a sideboard, which is a movable piece,



# CRAFTSMAN HOUSE NUMBER FIVE



FIRST FLOOR PLANS



SECOND FLOOR PLANS

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER V

## CRAFTSMAN HOUSE NUMBER FIVE

has its place on the opposite side of the room. The dining-table is a round extension, and the chairs are rush seated. The windows are double hung, the upper sash having small mullioned panes and the lower sash a single pane of glass over which are hung thin white curtains of dotted mull. These are easily laundered and always give a light and cheerful effect.

The upper hall is treated in the same way as the big hall below, and under the large double window at the end is a long seat with a hinged top, making a convenient storage place beneath. At the opposite end of the hall is the bath, done in white enamel as to woodwork, with walls wainscoted to the height of four-and-a-half feet, and buff "Sanitas" above.

There are four sleeping rooms of good size, the woodwork of which is all in poplar, stained in brown, green or gray. Assuming that the front exposure of the house is east, the color scheme might be carried out as follows: The northeast room in brown woodwork, rose-tinted or papered walls, cream ceiling, rose and green rugs. The northwest room in gray woodwork, tan walls, white ceiling and rugs introducing browns, tans and greens. The two south rooms having the warm exposure can be in cooler colors; the woodwork in green stain, and for the front room a scheme of old blues. The back one may be in soft gray-greens with cream ceilings. The floors throughout are of comb-grain pine.

The entire plan of the house covers a space of twenty-six by fifty-two feet, and should be surrounded by ample lawns and plenty of trees and shrubs, with smooth gravel paths repeating in color and texture the rough cast of the exterior of the house.

The estimated cost of the house is thirty-two hundred dollars.



A WOMAN'S ROOM

THESE photographs illustrate a woman's room,—her own individual "den,"—carried out in a scheme of rose, accented by notes of maize, violet and woodwork of an ivory color. The panels in the dado are made of hand decorated linen, while the filling is of the same material, but undecorated, the whole of the color scheme being united in the ornamented frieze running around the room. Attention may be drawn to the chimney piece, with its wrought metal adjustable blower. The ornamentation of the side panels is in low relief carving, the central plaque is richly ornamented, and decorative enamels are introduced. The furniture is made of a combination of walnut and mahogany, with metal mounts oxidized to a dull gold color. The hand decorated curtains and portières are in violet, cream and rose-color.



A CORNER OF THE WOMAN'S ROOM



## NOTES

### NOTES

WE shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, Manual Training Summer Schools, and the like, if sent in time to be an item of news. Address Editor of the Notes, *The Craftsman*, Syracuse, N. Y.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in *THE CRAFTSMAN*, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

Subscribers of *THE CRAFTSMAN* are requested to report any change in address necessary for the summer months, or any change of residence, so that the necessary corrections may be made in its mailing lists on or before the fifth of each month.

Correspondence on the subject of Home Training in Cabinet Work is cordially welcomed and *THE CRAFTSMAN* will take pleasure in reproducing photographs of the work that may be sent from time to time. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion, and to take up any special subject by personal correspondence with those who need advice and encouragement in mastering the principles and details of structural designs and workmanship.

Announcement is made by the Alumni Association of Decorative Designers of the Art Institute of Chicago of an exhibition of drawings now in progress dating from March 30th to April 19th, 1905. The catalogue gives promise of an unusual exposition of various crafts, including Initial Letters, Book Plates, Mosaics, Jewelry in both silver and gold, Monograms, Lace, Leaded Glass, and various suggestions for advertisements.

The thirty-third annual report of Fairmount Park Association contains much food for reflection for all who are interested in Municipal Art. In the address of Hon. John Weaver of Philadelphia, some timely suggestions are made as to the architecture of the City Hall of Philadelphia, and the possibilities of a breathing space, which shall be fairly artistic and afford needed recreation for the stay-at-homes. Comparison is made between the park areas of Boston, Philadelphia, London and Paris, and the hope is expressed that in the city of Washington there shall be in time an example of what is wisest and best in city planning. This association was organized in 1871, and during its thirty-four years of existence has erected many statues and memorials which are an expression of its high civic ideals.

At a meeting of the Council of the Morris Society, Chicago, held on February third, it was decided to discontinue the *Bulletin of the Morris Society*, and to use *To-Morrow*, the new magazine edited by Dr. Oscar L. Triggs, as a medium of

## NOTES

publication. This magazine is published at 1926 Indiana Avenue, Chicago.

*To-Morrow* stands for the changing order now in progress, with its high ideals, its greater humanity and its real worth. The subscription price is one dollar a year.

The following is an extract from a recent announcement of the Mechanics' Institute of Rochester, New York:

The Mechanics Institute of Rochester, New York, offers an opportunity to the craftsmen of this country to exhibit their work at a sale to be held for two weeks beginning April 24, 1905.

The character of this school (with its enrollment of nearly four thousand pupils and recognized position in the community) insures a large attendance, and a successful exhibition.

The Eastman Building, in which the exhibition will be held, is fireproof. Exhibits will be insured at full value.

Jewelry, metal work and all articles of decided value will be placed each night in the Institute's vault. Watchmen will be in attendance during the night and at all times the consignments will be guarded by competent attendants who will make sales and take orders.

It has been learned from past experience *that articles of moderate price* sell more readily.

A commission of 20% will be charged on all sales, except by special arrangement.

Entry blanks should be returned on or before April tenth; all exhibits should be received on or before April eighteenth.

Full particulars may be obtained from Theo Hanford Pond, Superintendent of

Exhibits, Mechanics Institute, Rochester, New York.

The following official communication was lately received from the St. Louis Artists' Guild, 625 Locust Street:

The St. Louis Artists' Guild in opening its first permanent exhibition in the Dolph Building inaugurates a new era in its existence of nearly twenty years. The impetus given to art by the Louisiana Purchase Exposition has spurred the artists and art lovers of St. Louis to reorganize and conduct their organization on a broader basis as expressed in the newly adopted constitution, which states "The object of the St. Louis Artists' Guild is to promote and stimulate the practical expression of all art workers in St. Louis, the State of Missouri, the adjoining States, the South and the Southwest. To facilitate bringing before the people the tangible results of the Art, and Arts and Craft workers, by maintaining in the City of St. Louis appropriate quarters for permanent exhibitions of works of such artistic excellence as may successfully pass the Jury of Selection. To maintain accommodations as shall be sufficient for all social purposes in connection with Art, by which the acquaintance of art workers and art lovers shall be promoted for mutual benefit and pleasure. And that there shall be a permanent exhibition of works of art and arts and crafts of every description, as well as published musical compositions and books, the individual product of the members of the Guild, etc., etc."

As no works can be exhibited unless they pass a professional jury, the Guild establishes a standard which insures the

## NOTES

certainty that any acquisition made at these galleries will be of artistic value.

Perhaps the most far-reaching feature of this movement is the admission of non-resident members at small annual dues, which gives artists and art lovers, residing within a radius of several hundred miles of St. Louis, the advantage, artistic and material, of becoming members of a central body and converging point of all art interests of this large section of the country.

The new President of the Guild, Mr. George Julian Zolnay, the New York sculptor, who came to St. Louis upon his appointment as Superintendent of Sculpture at the Art Department of the Louisiana Exposition, is one of the Governors of the New York National Arts Club, the largest and most important art organization in the country, a member of the Architectural League and Municipal Art Society of New York, the Society of Western Artists, the Washington University Association, etc., etc. He is the author of a number of important monuments, such as: Edgar Allan Poe at the University of Virginia, Winnie Davis and Jefferson Davis monuments at Richmond, Virginia; General Bartow and McLaws at Savannah, Georgia; the heroic sized statues on the Transportation Building at the World's Fair, etc., etc.

THE EXECUTIVE BOARD.

Per M. D. Gilliam.

St. Louis, Mo., Feb., 1905.

A bit of romance that has supplied the daily papers with material for a nine days' wonder has been the engagement of Dr.

John Graham Phelps Stokes to Miss Rose Pastor, a young Jewess who has been prominent in University Settlement work in New York. The wonder seems to have risen from the fact that Dr. Stokes is the son of a millionaire and that his fiancée is a working woman. It has been the chance of a lifetime for the headline artists to refer feelingly to "King Cophetua," and to take off the curse of Miss Pastor's years of work, first in a cigar factory and then on a newspaper, by dubbing her the "Genius of the Ghetto."

As a matter of fact, the young people themselves and their respective families seem to see nothing unusual in the match. Dr. Stokes is far better known for his philanthropic work on the East Side than for his dollars, and Miss Pastor seems to be a woman with very sane and sound ideas of life. She said to one interviewer: "I don't look upon prosperity as the world looks at it. It is what one is in himself that counts, not the advantages which the world holds dear." And again, speaking of her work in the cigar factory, she said: "I loved my work though it was more or less mechanical. I lived in a world by myself. There was something about the rhythmic swing of the arms and the machinery in the factory that was conducive to dreaming, and my thoughts would wander afar off. I think this has helped me through some very hard times."

Her mental development is indicated by some of the aphorisms, printed in the Jewish paper upon which she afterwards worked. Here are a few of them:

"No man stands higher by stepping on the neck of his fellows."

"Seek happiness and you will find un-



## NOTES

rest; seek blessedness and you will find peace."

"Who are the truly wise? Not even they who know that they know nothing."

"A man's real nature always reveals itself in the way he takes a joke."

"The worst fate, it seems to me, that could overtake a woman would be to marry a man of inferior intellect."

These indicate a certain attitude toward life that is likely to remain unaffected by a change of fortune. If they express Miss Pastor's way of looking at things, congratulations rather than sensational commendations should fall to the lot of the young millionaire who is to marry her.

### MANUAL TRAINING AND ETHICS

(From the *Dental Cosmos* for April)

Referring to a current article in the *Dental Cosmos* by Dr. Lindstrom, on "Manual Training as Conducive to the Highest Form of Dental Education," Dr. Edward C. Kirk emphasizes the importance of the subject by a thoughtful editorial from which we quote as follows:

"In view of the years that have been devoted to the practical development of the manual training idea in education it is somewhat remarkable that the broader conception of the manual training principle should be so imperfectly grasped and by so relatively limited a number of those who are concerned with educational matters. Reiteration of the truth seems, however, to be necessary, and Dr. Lindstrom's article clearly sets forth this broader view of the manual training idea,

and fully illustrates the superior value of manual training methods as compared with purely intellectual cultural methods when these latter are exclusively used as an educational system.

"There is, however, an aspect of the manual training idea which is of prime importance to its educational value, one which is rarely given its due weight of consideration, and that is its character-forming power. No end aimed at in education is of greater importance than that of developing character—that attitude of right-mindedness with respect to the relationships of life which alone makes life worth the living.

"But all this is an ethical question, and what has the manual training idea to do with ethics? We believe it has as great value as a character-builder as it has as an educator of mind or of manipulative skill, when intelligently applied and directed with reference to ethical ends. The manual training idea is education by experience, by actual contact with things, not education through the imagination stimulated by words representing others' ideas of things. It is therefore direct, and is mentally impressive in proportion to its directness. The most elementary manual training exercises are capable of developing the ethical sense. A student given the problem of accurately shaping a geometrical figure in wood very quickly acquires respect for the factors of precision and accuracy in the performance of his task, and the impression is correspondingly deepened when the task is repeated or when he is required to solve the same problem in a more resistant material—cast iron, for example. He quickly discovers

## NOTES

by experience what is meant by accuracy of angle and perfection of surface, and when his task is successfully accomplished he learns, perhaps for the first time, the pleasure of creating something perfect of its kind. The knowledge thus acquired has been gained by the expenditure of something intellectually tangible. It has cost a degree of concentration and effort which can be realized and measured in terms of sensation, and the result therefore has a value to the student which he can personally and definitely realize. With elemental studies in precision and accuracy producing a just appreciation of the relations of given magnitudes as a basis, the ethical result is in time a respect for honesty and accuracy as elements of character.

Or, if it be considered in respect to other factors of character-making, the manual method has still other possibilities. The effort to create results intrinsically beautiful engenders in consequence respect and admiration for the beautiful and harmonious, with a corresponding dislike for their antitheses. The discordant note in form and color becomes as offensive as the discordant sound, and the habit of mind toward the physical expression of these factors quickly extends its general attitude until the ethical sense is modified and controlled by the same type of standards.

The manual method, therefore, because of its power to inculcate a love of the beautiful and harmonious as well as of precision and accuracy, may, by intelligent direction, be made a potent influence in the creation of higher ideals as the standards of living.

### IN THE ARMS OF A NEW FRIEND

(Dedicated to Mr. Gustav Stickley by Pastor Charles Wagner.)

My new friend is an arm chair. And this arm chair has a history. In the month of October, 1904, at Syracuse, N. Y., I was giving a lecture in the large hall of the Craftsman Building. After the lecture, Mr. Gustav Stickley offered me the hospitality of his home. Being tired after having given two lectures besides a short address, and divers railway journeys that day, I tumbled into a large armchair of brown oak with two large leather cushions, and I found myself so comfortable at once that I began to praise the proportions of this truly patriarchal seat. "Such a chair is a real resource in a house," said I. "It receives you when you come home tired out. And if you wish to taste the joys of domesticity in the chimney corner, a whole group of children can find place on its wide arms which are like two benches."

The next day I left Syracuse and the first of November I left America. And there at the end of February a notice from the messenger office announces to me that an enormous box has come for me from America. What could it contain? For a great many reasons it was impossible for me to return to my country house before the first of March. And it was only the 14th of March that the box came.

Little John at once ran for the tool box and we both began to take the nails out of the cover with care. Inside we found . . . Mr. Stickley's famous armchair! A quarter of an hour later it was in my cell, situated at the top of the house . . . one

## REVIEWS

can hardly call my study by any other name; one can take exactly four steps each way there. From the windows you can see the gardens and the trees of the Bois de Vincennes, a fine large horizon, sky above and below, the still brown and leafless hills.

The gusts of March show their fury, interspersed with warm bursts of sunshine which make the branches shine like steel points.

I was almost afraid to have that immense chair in my cell; but it is a comfortable and discreet friend. Being regular and perpendicular it takes up very little space, large as it is. It occupies exactly a square metre, and it fits into a corner as if it had been measured for it to a centimetre. With the desk at which I write standing, the shelves for my books and a little table, it makes all that is necessary for writing and thinking. I have already tried several experiments: the first is that one can sleep admirably in the arms of my new friend; the second, that one naturally meditates there. It is a chair which induces reflection. For itself it is full of thoughts. It is not one of these pieces which can say nothing; it wants to say something.

There are ideas of solidity, of character, of home, of venerated antiquity, of fidelity in this gigantic frame. It is not a frail piece of furniture, it is an honest one. It wants you to be an honest man.

But for me it is much more than a well-designed chair, impeccably ornamented with its own color; an idea of sculptural simplicity in sturdy oak. As such, it does honor to the Craftsman who planned and made it. Certainly much of its value lies

in these qualities in my eyes. For me it is a messenger and a witness. A messenger, yes. In examining it in all its aspects I found under one of its arms a note such as carrier pigeons carry under their wings, a note telling where it came from and wishing peace and happiness to the house where it was sent. Then this chair, by itself, is a message of friendship. It is also a witness, a witness of far away America; it is something coming from the dear big country which I can keep near me, and it comes just at the right time, for it is now that I expect to stay indoors to write my impressions of America. When I wish to refresh my impressions I shall sit down in the Craftsman chair, and as if by magic I shall think myself again in America. I shall see the country and the people; all that interested me over there; all I desire to fix in notes which will leave something like a trace of the splendid journey where I met so much friendship.

CHARLES WAGNER.

## REVIEWS

"The Business Career in Its Public Relations," by Albert Shaw, Ph. D., is the first of a series of essays by representative scholars and men of affairs, dealing with the various phases of the moral law in its bearing upon business life under the new economic order.

These essays, first delivered at the University of California, are to be published by Paul Elder and Company of San Francisco.

The "Business Career" deals with the



## REVIEWS

responsibility of the business community toward the State.

Mr. Shaw's view of the present conditions of the business world are optimistic and quite a relief from the black, discouraging pictures painted by many contemporary writers. The book is of especial interest to young men and contains many good ideas for the university and college graduate just entering upon the activities of a business career.

("The Business Career," by Albert Shaw, Ph. D., San Francisco: Paul Elder and Company; pages, 60.)

"The Lace Book" is a beautiful volume treating in narrative style the following subjects of historical interest: "The Growth of Lace," "Italian Lace," "Flemish Lace," "French and Spanish Laces," "English and Irish Laces." It contains also seventy engravings showing specimens of these delicate fabrics, or of their wear in famous portraits; in the former instances the reproductions being of sufficient size to give accurate knowledge of mesh and design. The book marshals an array of facts which evidences patient research and discrimination on the part of the author. "The Lace Book" is a fine example of the printer's art, with its clear type, good paragraphing, well-set illustrations and lace-border which encloses each page.

("The Lace Book," New York: Frederick A. Stokes Company; size, 8x11; profusely illustrated; pages, 206.)

"The Hygiene of the School Room" as suggested by the title, treats intelligently

and helpfully all sanitary problems vital to the schoolroom. So quickly, upon its first appearance, were the value and importance of the book realized throughout educational centers that it was almost immediately adopted by the larger cities and towns in many States. The scope of the book is not limited, however, to school sanitation, but includes much interesting and valuable information upon the hygiene of the home.

Its eighteen chapters treat in a clear, concise and practical manner the following salient features: The selection of school sites; general plans of construction of buildings from a hygienic standpoint, including ventilation, heating, school furniture and lighting; the hygiene of the eye and the ear; the treatment of the vocal organs and contagious diseases; medical inspection of schools; physical training and exercise; corporal punishment; temporary relief for sickness and accidents in the schoolroom; the teacher's health; and the care and development of defective children.

The book is carefully illustrated with a view to emphasizing the great individual benefits that are sure to result from an intelligent comprehension of what the hygiene of the schoolroom means.

("Hygiene of the School Room," by William F. Barry, M. D., New York. Silver, Burdett & Company, pages, 191; price, \$1.50.)

"A Handbook of Plant-Form," by Ernest E. Clark, is a practical guide for students of design. The author explains in his preface that the book is not intended to take the place of personal study and re-



## REVIEWS

search from Nature on the part of the student, by furnishing him, ready made, plant forms for use in designs, but rather to direct and stimulate his personal research.

The subjects dealt with in this book are for the most part English wild flowers, chosen with a view to their adaptability to decorative treatment.

A short but complete description of each plant, shrub or flower is given opposite the page on which the drawings appear. The drawings comprise: the plant as a whole, or in the case of large growths, a branch,

showing leaves, flower buds, etc.; the details of the plant: flower, petals, bud, leaf, etc.

Mr. Clark is Art Master at Derby Technical College, and National Silver Medallist in Ornament and Design. His new book should prove helpful to all students of floral *motifs* for design.

("A Handbook of Plant-Form, for Students of Design," by Ernest E. Clark, London: B. T. Batsford; New York, John Lane; 800 illustrations; size, 10½ by 7½ inches.)

"How to Make Pottery," by Mary White, follows appropriately the book by the same writer on "Baskets and How to Make Them," since these two arts are closely akin, and found their beginnings in the simple necessities of life.

Prefacing her work with a word suggestive of the reverence with which one approaches an art nearly as old as the human race, and having sounded a note of encouragement to the beginner in clay working, the author proceeds directly to explain her art.

Just how one must set about furnishing a suitable workshop; what tools are needed; where and how the clay may be procured; what obstacles are to be met in the materials used, and the manner in which these materials are handled, form important features of the early chapters, which bear the following headings: "The Clay and Tools"; "Hand-Made Pottery"; "Working on the Wheel"; "Methods of Decoration"; "The Glaze and How to Apply It." Under the subject of "Pottery for Beauty and Use," are given direc-

tions for making household articles in simple and direct forms, in which the worker in clay may express his own thought, and impress upon the piece which he is making the stamp of his own individuality.

How the art of making pottery was evolved from basketry, is interestingly told in the chapter on "Basket Covered Pottery." "The two crafts have helped each other from 'the long ago' to now. The Indian woman suspends her earthen cooking jars with coils of wild grape vine, which ever and anon she smears with wet clay, when the flames come too near. Japanese craftsmen enmesh their pottery jars with wisteria stems to protect them from breakage, or suspend them against the wall, where growing plants or trailing vines may fill them to overflowing. Even the little ginger jar which one buys for a few cents in Chinatown, has its case and handle of pliant cane."

("How to Make Pottery," by Mary White, New York: Doubleday, Page & Co., size, 7½x5¼ inches; pages, 179.)

# THE OPEN DOOR

"Welcome ever smiles."

—TENNYSON.



SEVERAL new subjects of interest to home-makers, and some continuations of topics already touched upon in *THE CRAFTSMAN*'s educational campaign, appear this month in the Open Door, each issue of which endeavors to come nearer to the purpose for which it exists,—that of establishing a closer relationship and a better understanding between the readers of *THE CRAFTSMAN* and the representatives of the allied Arts and Crafts who here talk familiarly of their wares.

The initial announcements of the summer schools, the season for which is rapidly approaching, and of the private schools as well, will be of interest alike to parents and guardians and to students. *THE CRAFTSMAN* purposes to give special prominence to these educational announcements that carry so forcible an appeal to its large

audience of cultivated and thoughtful readers, nearly all of whom are directly interested in the educational and art movements, represented along broad lines by *THE CRAFTSMAN*. Many correspondents have sent in requests for information concerning institutions of this nature, especially the summer schools, where the weeks of vacation might be so pleasantly and profitably employed.

Art Tiles, Mantel Bricks and Flemish Pottery, some interesting illustrations of new designs for library and nursery decoration, and a number of suggestions concerning novel handicrafts, are among the subjects which especially appeal to art lovers in the home. As we have previously advised in connection with the subjects taken up for consideration in the Open Door, our readers will be well repaid for the slight trouble of sending for the interesting and frequently artistic catalogues and booklets issued by the great majority of these advertisers, especially as most of these little brochures may be had for the asking.



## HOW TO BUILD OR TO FURNISH YOUR HOME

The FREE BOOKLET announced from the Craftsman Workshops is issued for the purpose of giving a comprehensive survey of its various activities and products, or, in other words, to tell you how you may avail yourself of free professional skill, and of the Craftsman resources, in building or furnishing your home in a simple and practical way that will be satisfactory and yet not expensive.

## OPEN DOOR

The booklet will be handsomely illustrated, and will tell you much that you will find interesting to learn about home building and fitting, as well as about the Craftsman furniture, its beautiful leathers, fabrics and needlework, and its hand-wrought metal work.

This booklet will be sent free upon application and will prove helpful in many ways, as it will put you in touch with the principles and methods of the Craftsman movement, as exemplified in the many phases directly related to the home, and incidentally with certain forms of home-craft and decorative schemes which are given special study and demonstration by the Craftsman artists.



**TRAINING IN CRAFTSMANSHIP** The interest in the series of illustrated articles on "Home Training in Cabinet Work" proves to be far-reaching, and has called forth many expressions upon the subject of craftsmanship in its various phases.

The interesting illustrated article, in this issue of *THE CRAFTSMAN*, by C. Valentine Kirby, upon "Craftsmanship as a Preventive of Crime" is an able presentation of a point of view confirmed by experience in the State Industrial School of Colorado. The article will repay careful reading by parents who are in earnest in wishing to provide rational and healthful occupation for the natural activities of the growing boy.

In happy confirmation of the same general principle is the editorial discussion of "Manual Training and Ethics," by Dr. Kirk, editor of the *Dental Cosmos* of Philadelphia, an abstract of which is given in the department of Notes in this issue. Also, it is again referred to in a personal letter to Mr. Stickley in connection with the home training series.

The third of these illustrated practical talks on structural wood-working gives six additional illustrations and working drawings, which will be found to add an interesting variety to the twelve object lessons which have gone before. Mr. Stickley welcomes inquiries and suggestions from all interested, and will cheerfully give his advice and criticism to all who may wish to submit the result of their experimental work to him by photograph or by letter.



**SUMMER SCHOOL HANDICRAFT GUILD** The announcement in our advertising columns of a new northwestern Summer School of Design to be held in Minneapolis, Minn., June 19 to July 19, is one of much significance. This school is to be conducted by the Handicraft Guild, which combines a community of handicraft shops and a sale and exhibition room for crafters with private classes in art crafts.



## OPEN DOOR

The Guild came into existence last fall to meet a pressing need for craft classes especially suited to requirements for training teachers of the public schools in handicrafts. There was also a recognized want of such training by others and there was no salesroom for artistic craft products nor any means of bringing the work of the local craftsmen to the notice of the buying public. The project of a salesroom in which a stock of articles could be kept and orders taken was heartily approved and furthered by the local Arts and Crafts society, which is one of the oldest and most successful in the United States.

The salesroom is now carrying Merrimac, Poillon, Newcomb and Wheatley potteries, Berea textiles, Newcomb embroidered linens, Jarvie and Parker metal work, as well as a good variety of work from small exhibitors. The Guild has grown to such an extent that it has moved out of its first quarters into a roomy old residence that is being fitted up for private studios in connection with the Guild work.

The faculty of the summer school insures its artistic quality and its success. It will be directed by Ernest A. Batchelder of Throop Polytechnical Institute, whose course in composition and design will be the central feature. The principles of design will be developed in the crafts of pottery, metal, jewelry, leather and wood work. The principal instructors will be James H. Winn and Miss Florence B. Willets from the Art Institute, Chicago, Miss Nelbert Murphy, East Orange, N. J.; Miss Grace Margaret Kiess and J. E. Painter, Minneapolis.

The school will be under the management of Mrs. Mary Linton Bookwalter, head of the Guild, Miss M. Emma Roberts, supervisor of drawing in the public schools, originator of the idea of the Guild, and Miss Florence Wales, assistant supervisor of drawing.

Mr. Batchelder has stated the aim of work of the new school as follows: 1. To stimulate the imagination. 2. To impart sufficient technical skill to develop the limitations and possibilities of leather, metal and clay as means of expression. 3. To induce pupils to think in terms of lines, areas and tones. 4. To lead to the individual expression of an idea in accordance with sound principles.



**PORT SHERMAN SUMMER SCHOOL** A Summer School for Arts and Crafts, with courses of study covering a period of eight weeks, will be held this summer at Port Sherman, on Lake Michigan. The term will last from July 5 to August 30, and will cover a comprehensive course of instruction by well-known teachers. Port Sherman is an ideal spot for an artist's colony, and the faculty of the school includes: Forrest Emerson Mann, Director of the Arts and Crafts Society, Grand Rapids, Michigan; Burton A. Mann, Director of the Columbus Arts and Crafts Society; Judson Decker, of Pratt Institute, Brooklyn, and Elizabeth Troeger, Supervisor of Drawing, Muskegon, Michigan. Full information regarding courses, etc., to those who are interested in learning the practical side



## OPEN DOOR

of craftsmanship, may be obtained by addressing Miss Florence Ellis, Corresponding Secretary of the Arts and Crafts Society, 136 South Division street, Grand Rapids, Michigan.



### ALFRED SUMMER SCHOOL

Students interested in the making of artistic pottery will be glad to learn of the establishment of the Alfred Summer School, at Alfred, N. Y., where a six weeks' course of instruction in making, coloring, glazing and burning pottery will be carried on under the direction of Prof. Charles F. Binns. The term lasts from July 5 to August 15. Prof. Binns, who is director of the Alfred University, is widely known as an authority upon matters pertaining to art pottery, and an interesting article from his pen, entitled "The Art of Fire," appears in the current issue of *THE CRAFTSMAN*. Write for catalogue and particulars to Charles F. Binns, Alfred, N. Y.



### FLEMISH ART POTTERY

The readers of the Open Door who have noted the announcements of Mr. Edwin A. Denham, the New York importer of Ceramiques de Flandres, may be interested in the following description of the processes employed in the manufacture of this hand-made art pottery, which goes far to explain the individuality of the many original designs. The brush is never used in applying the colors, and the model (which by the way is made entirely by hand, without moulds) is simply dipped into the coloring solution. The chemical action which takes place during the firing does the rest. When a design in a different color is to be applied, a thin layer of clay, which has been treated so as to produce the desired color, is spread over the portion which is to be decorated. The design is then etched upon this inlaid or superimposed surface and the superfluous clay is carefully cut away. This process must be repeated as many times as there are different colors in the design—in some floral or landscape decorations four or five different colors are employed, and pieces of this nature require a number of weeks before they are ready for the firing. But, luckily for the purchasers, time counts but little in Belgium and the cost of labor is a still less important item.

Pieces made by still another process are known as "*Emaux Superposées*," and are, as the name implies, produced by successive immersions in different glazing solutions. After each solution the piece is burned—not in the ovens, as in all other cases, but *directly in the flames themselves*. And the immersing process is continued until it is decided that the piece can not be further improved upon. By this process some veritable *sang de boeuf* and *rouge flambée* effects are produced—color effects which have eluded the researches of experts for nearly two hundred years, since the ability to produce them became one of the lost arts of Japan and China. A couple of genuine and very valuable antique Japanese pieces in these colorings are displayed at the Exhibition on the same shelf as the Flemish pieces, for purposes of comparison.

## OPEN DOOR

**TRENT ART TILES** The Trent Tile Company, of Trenton, N. J., has in preparation a very artistic brochure in colors showing its new art Della Robbia glazes and other tile work for "Everywhere and Anywhere." This interesting publication will no doubt be ready for distribution by the time the May CRAFTSMAN reaches its readers, and will be well worth the trouble and the postal card to those who wish to see the latest expression in this form of art.

These new Della Robbia glazes have a tone and texture all their own that will challenge not only the admiration of the art lover but will appeal to that sense of touch which makes one wish to caress so beautiful and inviting a surface. Both in design and color effects these decorative tiles offer a wide variety suited to almost any color scheme where tiles can be employed. In connection with the new booklet this subject takes on a new interest and would seem to be a part of a liberal education in modern art progress.



**A LIBRARY IN SANITAS** In two previous issues of THE CRAFTSMAN, we have illustrated the use of Sanitas in two very necessary and much used rooms of a modern home, the nursery and the dining room. In both the preceding illustrations, printed patterns were used in combination with burlap, and with glazed Sanitas. This month's illustration shows another treatment, in the application of two plain tints, used with a stenciled decoration in a library. The scheme, which has been actually carried out, admits of any arrangement of color which the individual taste may dictate. In the original library from which this sketch was reproduced, the colors used were terra cotta and tan, the foundation wall color being tan. The panels, which follow the architectural contour of the room, are of terra cotta Sanitas, outlined with an interesting and original border in which terra cotta is combined with greens and deep blues, making a harmonious background for the books and other dignified furnishings of the modern library.

The practicability of Sanitas as a foundation for fresco work, has been frequently emphasized in these columns. Here it is demonstrated in a very convincing way.



**STAINS VERSUS PAINTS** Among all the commercial literature which has lately come to the Open Door the most interesting, unique and ingenious series of illustrations in color is from the well-known manufacturer of Creosote Shingle Stains, Samuel Cabot of Boston, Mass.

In the space of half-a-dozen pages, about six by fifteen inches in size, a series of water-color reproductions may be manipulated by divided plates to show sixty-four different combinations of coloring effects and exteriors. Each combination gives a very clear idea of the blending of the various colors and will be of great assistance in choosing a satisfactory color scheme. It is impossible in this limited space to describe the curious results obtained by these divided plates, but the booklet itself is a revelation of color possibilities

## OPEN DOOR

and makes a most interesting study. The Open Door naturally welcomes such an intelligent aid in its "campaign of education" in all that relates to the home, and strongly advises all who are in doubt about what to use and how, to send for this useful and beautiful publication.



**MORE HANDICRAFT IN SANITAS** On another page of this issue of *THE CRAFTSMAN*, is printed a reproduction of an effective centre piece for a dining room or library table. This illustration is another lesson in the application of Sanitas to home craft. It introduces for this purpose still another waterproof material, Leatherole. For flat surfaces, Leatherole is quite as satisfactory a basis for decoration as Sanitas. In the centre piece here described, Leatherole is used for the mat proper, and Sanitas for the decoration which is cut out and pasted on the Leatherole, giving much the effect of richness to be obtained by the best burnt wood ornament. The same effect may be obtained with greater depth by reversing this process, cutting the pattern out of a Leatherole mat, and then pasting this circular piece on a foundation of Sanitas. Either way, the result obtained is a bit of household decoration at once beautiful, useful and cleanly.



**ARTISTIC MANTEL BRICK** The Philadelphia and Boston Face Brick Company will in May issue the eighteenth edition of their illustrated catalogue and price list, containing all the old and several new designs.

The buyer of mantel brick should guard against making a mistake when he buys. For such a purpose a brick made from the most artistic moulds and in the finest, most careful manner, that will bear the closest inspection, is the one that should be selected.

This company enjoys the reputation of manufacturing the finest brick made in the country. The patterns for the moulded brick were carved by John Evans and Company, and the brick mantel designs were drawn by one of the best architects in the United States, this company being the only one that makes a specialty of the brick mantel business. All shipments are very carefully packed, and the details and instructions for erecting them are so clear that any careful mason who can read a blue print can build them.

The success of this company is shown in the wide range of its shipments, for it has filled orders sent them from nearly every country on the globe.

The catalogue is a work of art and makes the selection of brick mantels a pleasure.



**ENGLISH NURSERY DECORATIONS** The announcement of W. H. S. Lloyd Company in the current issue presents a charming group of panels by John Hassall, the English designer, entitled "Morning," "Noon" and "Night." These panels are three and a half feet in length by one in width, and are done in restful brown and terra cotta effects.



## OPEN DOOR

The accompanying frieze, which may serve equally well as a dado, is one of four companion pictures of farmyard scenes. These are by Cecil Alden, the well-known illustrator, and are done on backgrounds of soft green. They are five feet in length by nineteen inches in width and may all be used in the same room with excellent effect, the designs all being simple and humorous as well as decorative.

This house is also the sole representative in the United States and Canada for the London house of Sanderson and Sons.



**PERFECTION IN RUGDOM** Hand-woven rugs of genuine artistic value are always interesting to discriminating home-makers. The hand-woven Pequot rugs, the announcement of which appears elsewhere in our business pages, stand in a class by themselves, quite distinct from any other rugs on the market. Their value is especially felt when it comes to furnishing a summer home. Whether at mountain or seashore, in either simple or elaborate surroundings, these rugs harmonize naturally with the other furnishings. All that is necessary is an outline of the color scheme in each of the rooms for which rugs are required, sent to Mr. Kimball. He will supply rugs to harmonize with the other fittings.

These rugs are especially appropriate for the summer dress of a home, as they are cool-looking, durable and inexpensive. They are also sun-proof and will wash like a piece of linen. In addition to these practical advantages in the way of comfort and usefulness, the rugs play an important part in the beauty of summer surroundings. Being hand-woven, each piece has the individuality of a painting and the softness of tapestry tones. Coverlets and portières are also woven to order by Mr. Kimball.



**A METROPOLITAN SUMMER RESORT** With the advancing season all sorts and conditions of men—and women—are looking forward to the vacation season and planning their outings. The urbanite naturally looks with longing toward the quiet and peace of the open country, where the rush and roar of the metropolis may fade for a time into the mist of half-forgotten things, but the man who lives at the foot of the mountains comes in time to regard them as a barrier which holds away from him the sight and sound of the busy world outside, and to feel a desire for closer touch with the great centers of human life. To many, New York is the Mecca, and the vacation season offers to them their only opportunity of visiting the great metropolis of this country.

For the semi-transient visitor, the Hotel Belleclaire, at the corner of Broadway and Seventy-seventh street, offers a resting-place which is both home-like and central. Although modern in all its appointments, luxuriously furnished and fireproof as well, this

## OPEN DOOR

charming hostelry does not depress with its grandeur, but it appeals to the cultured mind by its refined and social atmosphere. It is restful. While the place teems with life, it seems to be far from the "maddening throng" and the glimmer of the "red light district," and yet it is but a step to both. New York's greatest and most recent improvement, "The Subway," has a station just above the Belleclaire, at Seventy-ninth street, where a train may be taken to Grand Central Station, reaching there in seven minutes, and to the various places of amusement in ten minutes. All large stores are easy of access in this way. Broadway cars pass the door, Central Park is but a step. Museum of Natural History, the Soldiers' and Sailors' Monument and Riverside Drive all within a few minutes' walk.

A line to the proprietor requesting information will bring a personal letter, containing room plan, together with prices, etc., of the hotel, and under separate cover is forwarded, not the ordinary booklet that hotels get up, but a useful magazine, which not only sets forth the beauties and advantages of the house, but contains a great deal of interesting matter concerning the city of New York, its public places, libraries, clubs, etc., besides matters of reference that one may use to advantage whenever a trip to the metropolis is contemplated.



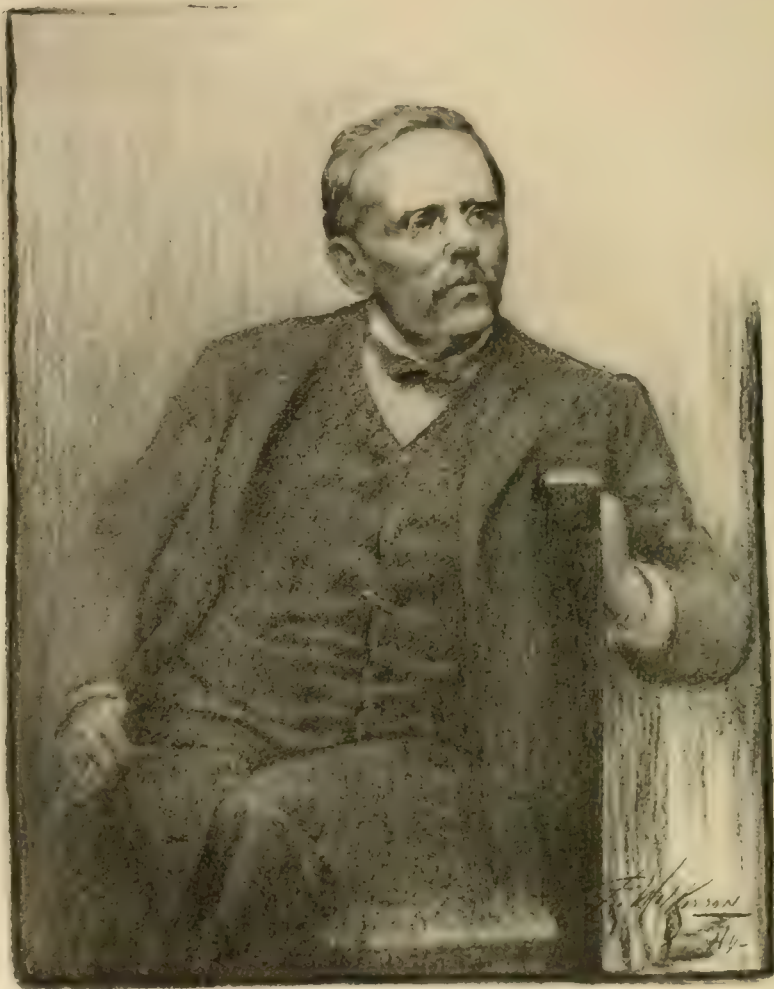
**SAFE KEEPING OF VALUABLES** With all the incidental anxieties and risks incurred in protecting money, jewels and other treasures from the thieves who break through and steal, it may be an open question whether those who have no treasures to guard are not more fortunate than others having "great possessions."

To those, however, who have treasures of any kind, who are living in city apartments, or country homes, the modern device of Safecraft Furniture will prove a welcome relief. This high grade furniture provides absolute security, not only for money and jewels, but also for those priceless keepsakes and home-treasures which money cannot replace.

The beauty, usefulness, and convenience of access are also combined with this protection from thieves or loss by fire. The announcement of the Herring-Hall-Marvin Safe Company, 400 Broadway, on our business pages illustrates two varieties of these handsome furniture designs, and a request for "Catalogue C" addressed to the firm will bring full particulars of other pieces, including Safecraft desks, tables, bookcases, chests, work tables, smoker's cabinets.







-Faithfully yours  
Jacobus

## JACOB A. RIIS, PRACTICAL PHILANTHROPIST: BY WALTER C. ARENSBERG



**W**HEN Jacob Riis was able, by saving and a little borrowing, to build a home a few years ago, he set up his rest in the country. He needed for himself the grass and the sunshine which he had fought the good fight to give to the poor of New York. His great work was now done—he had suppressed the infamous lodging rooms of the New York police stations, and torn down the tenement den of Mulberry Bend, the foulest slum of the East Side, a honeycomb of holes where, in all the years that he had hated and hacked at it, not a week had passed without a crime. Into Darkest New York he had poured the sunshine that washed and cleaned it with a river of light.

But the closing of the police lodging rooms, and the single park that now stands in place of the human hive of darkness that was the old Mulberry Bend are not the whole of his work. The gospel of parks for the slums which he preached still lives as the motive of those who are building others. Darkness is the strongest accomplice of sin. It forces crime as the light forces flowers, and it offers the criminal a hiding place. That is why, when Jacob Riis gave the poor who may never leave the city a spot where they still see something of the country, he taught the city how to save itself. This lesson which he forced on New York is his work, and his work is his own memorial.

Jacob Riis was never a man who could do his work of reform by giving money. He needed what he earned for his bread and butter, and he earned just enough for his needs by police reporting in the Mulberry Bend which he worked to save. Indeed, it was his profession even more than his poverty that made people wonder what reason he had to be doing good. At the dedication of the Jacob A. Riis House, a slum settlement named in his honor by the King's Daughters, Bishop Potter expressed this sentiment with something of the feeling of a man who can never quite understand why he has furnished reporters with so many columns of copy. He spoke of his surprise that a reporter should be a philanthropist. Perhaps he was accustomed to think of philanthropists always as millionaires.

## JACOB RIIS

THE philanthropy of Mr. Riis can only be understood in the light of his profession. He worked without money and without price, for money and the price were tools that never happened to be included in his kit. But he made a tool of his reporting; he improvised a lever out of the power of the news column — a lever with which he tilted over tenements and ousted a corrupt police. He wrote what he saw, and he not only wrote it, but told it by word of mouth to the Mayor and men of influence interested in charity. And when his story seemed to have no effect—when he was set down as a reporter seeking a yellow “sensation,” and told that his talk about the corruption and crowding of the tenements and the police lodging rooms was fake, he found, almost by a miracle of chance, a new weapon for his war.

One morning, as he was scanning the paper at the breakfast table, he lighted on a four line dispatch from Germany announcing a method of taking pictures in the dark. It was the invention of the flashlight for photography. “Seeing is believing,” and here, he knew on the instant, was a way to make people see that he had spoken only the truth. Armed with a camera and a flashlight, he returned to the inveterate dens. He had to go accompanied by police for protection, for in those days the flashlight was fired from a pistol and when the poor folk heard the shot, they thought they were being murdered. But he got the pictures, and when he published them in the papers he proved to the world what the world had never believed—that the people living in the tenements were “better than the houses.” He proved that in the lodging-room of the Oak Street police station alone, six boys, not one of whom would come out unscathed, were herded with forty tramps and thieves. He proved that in two tenement rooms that should at most have held four or five sleepers, fifteen were crowded together, one of them a week-old baby. He proved, too, how the crowds slept in the tenements literally at “five cents a spot.” These and various other things he proved with his paper and his pictures, and the world began to believe at last.

A friend of Mr. Riis, who had reported for years with him in the Police Station in Mulberry Bend, summed him up the other day as an “enthusiast.” Perhaps it was his enthusiasm that made people believe him a journalistic Quixote attacking windmills. Perhaps it was his enthusiasm that made him believe, himself, when he saw



## JACOB RIIS

how his attacks were telling for good, that reporting is "the noblest of all callings." Certainly, with his enthusiasm for the truth, he succeeded in making his own reporting very nearly what he thinks of the whole profession. One day when he returned to his desk in the office of the New York "Sun," he found the card of Theodore Roosevelt. He had "come to help," as he put it on the back of his card. Thereafter they helped each other. Roosevelt was then the President of the New York Police Board, and from that time on, night after night between midnight and sunrise, they prowled the slums together incognito, on tours of investigation that earned for the President the name of Haroun al Roosevelt. The result of these tours was an experience of the corruption of the police and of the inhumanity of the tenements that made the Lexow Investigating Committee such an engine of reform.

**T**HERE was always something personal in the hatred that Mr. Riis showed against the evil he fought. He was never a dreamer. He never wanted to do more than to accomplish something specific — to hit a hard blow. And though his work brought him in constant touch with the very corruption of humanity, he never lost faith that in the corruption some redeeming seed still lived. "Over against the tenement that we fight in our cities," he says in "The Making of an American," "ever rises in my mind the fields, the woods, God's open sky, as accuser and witness that his temple is being so defiled, man so dwarfed in body and soul." One unexpected spark of humanity he tells of finding one night in a notorious den for women tramps. Camped on the stone floor were a dozen old hags, rum-sodden and foul, and in their midst lay a young girl, with the look of innocence still on her face. She was weeping bitterly with shame of being in the place, and as he stooped to look at her, wondering how she ever came there, one of the hags misunderstood his purpose. Springing up like a tigress, she pushed him back.

"Not her," she cried, shaking her fist; "not her! It is all right with us. We are old and tough. But she is young, and don't you dare!"

It was just such incidents as this that gave him the heart to keep up the fight when the fight seemed hopeless. If he fought something specific, it was always something specific that set him on. Perhaps



## JACOB RIIS

the most curiously dramatic of all was the story of the dog who saved his life, and then, the same night, lost its own in trying to protect its new master in a fight. His desire to revenge the death of that dog never left him for twenty-five years. "The whole battle with the slum," he said long after, "evolved out of the effort to clean one pig sty, and, as for my own share in it, to settle for one dead dog." But before we come to the story of the dog, we must see how Mr. Riis happened to come to New York.

**J**ACOB RIIS was born on the outskirts of the ancient town of Ribe, on the north sea coast of Denmark, in 1849; and it is characteristic that one of his recollections of early boyhood is connected with Rag Hall, which was what that Danish town had to offer in the way of a tenement. He was hardly twelve years old when the general untidiness of Rag Hall offended his sense of fitness, and when on the Christmas of that year he received a silver "mark," he hurried to the place and shared it with the poorest family there, on the one condition that they would tidy things up.

His father was a poor but well educated man who eked out his living by doing hack writing for the local paper. He was ambitious that his son should also be an educated man. But Jacob then had different ideas. He hated Latin, and when he announced, one day, that he was going to give up school and become a carpenter, he seemed to put an end to all his father's hopes. And little Jacob might still, a big Jacob, be planing and sawing and hammering, if he had not happened, very audaciously, to fall in love with the daughter of his employer. The little girl lived in the "Castle," and according to her parents and the village gossips, she was never born to be the wife of a carpenter. When Jacob learned the lesson of social distinctions, he came to America. He was determined to win the little girl, even if he had to win a fortune and make himself an American in the attempt.

When the young Dane landed in New York, his life became, for years, one of those hopeless Odysseys for food that have been the fate of thousands of other emigrants. First to western Pennsylvania as a mill worker, then to Buffalo in a medley of "parts," he drifted from place to place, unable anywhere to get the right start. When he heard at last that his old home country was preparing for war, there must have

## JACOB RIIS

been something of all the loneliness of his new life that mingled with his determination to go home and fight. Such, at any rate, was his decision, and he succeeded in trudging as far homewards as New York.

In New York, however, he was stalled. Quite without money even for food, let alone enough for the passage, he was forced to pick up stray jobs in the fields near the city. One night he crawled, exhausted, into a wagon shed along the roadside near Mount Vernon. About the middle of the night he was wakened by a loud cry and the glare of a light in his face. It was the light of a carriage that had been driven into the shed where he had been sleeping, and he found himself lying under the horse's feet, unhurt. A man sprang from the carriage and leaned over him. When he found that no harm was done, he held out a piece of money.

"Go," he said, "and drink it up."

"Drink it up yourself," Riis answered angrily. "What do you take me for?"

The stranger looked at him in surprise, then shook him by the hand. "I believe you," he said; "yet you need it, or you would not sleep here. Now will you take it from me?"

And the hungry lad took the money.

**H**IS pride was always a part of him. All this time that he was starving, he carried letters of introduction to friends in the city who would have been happy to help him. But he wanted to go to them only as an equal, and to rid himself of the temptation to go in his weakness, he destroyed the letters.

It was only the same quality that came out in him a few days later, when he read in the New York "Sun" that a volunteer regiment was being sent out for the war from New York. Here seemed to be his chance, so he called at once on the editor, Mr. Dana, the man who, long years after, was to be his chief on the same paper. Dressed in top-boots and a ragged linen duster, he was ushered into the editorial presence, and demanded to be sent to the war. He had read about the regiment in the "Sun," and believed, accordingly, that the "Sun" would send him. Mr. Dana only smiled. But when the lad turned to go, the editor called him back.

## JACOB RIIS

"Have you had your breakfast?" he asked kindly. The answer was obvious enough, and Mr. Dana pulled out a dollar.

"There," he said, "go and get your breakfast; and better give up the war."

"I came here to enlist, not to beg money for breakfast," the lad answered at last, and strode out of the office. And he went to a pawn broker's and pawned his top-boots for the price of a sandwich.

But the worst came a few days later, when, worn out by lack of food, he had grown too shabby to get work. A cold October rain had been storming all day, and when night came, he knew how hopeless it would be to try to find sleep in any of the doorways along the street where the police patrolled with their periodic "Get up there! Move on!" With nowhere to sleep, he was sitting on a bulwark down by the North River, forlorn and discouraged. As he watched the water, he slipped nearer to the edge of the bulwark and thought of the "inclusive sinecure" that he could find in it. "What if——?" he wondered.

**B**UT even in his temptation his help came. A wet and shivering body was pressed against his own, and he heard a whine. It was a little outcast black-and-tan who had nestled up against him as a companion in misery. He bent down and caressed the cur, and the cur licked his face in pure affection. That affection seemed the one bright spot in all his hard life. It was enough to give him heart to turn his back on the river.

Together they went at midnight, two homeless waifs, to the Church Street police station and asked for lodging. But the sergeant spied the dog under the boy's coat, and in spite of all pleading, the boy had to leave the dog outside. There, on the stoop, for the last time in its life, it curled up and waited for its new found friend.

In the lodging room inside the air was foul with a crowd of tramps. In the middle of the night he woke with a suspicion that something was wrong. Instinctively he felt for a little gold locket that he wore under his shirt. It was gone. When the boy went in tears with his complaint to the sergeant, he was called a thief himself for possessing such a thing as a gold locket. How else but by theft could a tramp of his condition get possession of anything valuable? The door keeper seized him, threw him out of the door, and followed after to kick him down the stoop.





AFTER TWENTY-FIVE YEARS. MR. RIIS AND HIS WIFE.  
FROM "THE MAKING OF AN AMERICAN"

*By courtesy of the Macmillan Company*





THE MULBERRY BEND AS IT WAS. FROM "THE MAKING OF AN AMERICAN"

*By courtesy of the Macmillan Company*



THE MULBERRY BEND PARK AS IT IS NOW, WITH SITE OF FOUNTAIN MARKED



WOMEN'S MUNICIPAL LEAGUE FOUNTAIN, DESIGNED BY MR.  
CHARLES LAMB, TO BE ERECTED IN MULBERRY  
BEND PARK AS SOON AS THE NECESSARY  
SUBSCRIPTIONS ARE SECURED



MY LITTLE ONES GATHERING DAISIES FOR  
"THE POORS." FROM "THE MAKING  
OF AN AMERICAN"

*By invitation of the Managers and Company*

## JACOB RIIS

But when the little dog, who had never taken its eyes from the door, saw the scuffle it flew at the doorman and planted its teeth in his leg. With a howl of pain the doorman seized the brute and dashed out its brains on the stone steps.

The rage that rose in the heart of the outcast boy never left him. He stood on the street and stormed the windows of the police station with rocks till two policemen, afraid to arrest him, dragged him down the street to the ferry. Then and there he swore that he would avenge the death of his dog. "The outrage of that night," says Mr. Riis in the story of his life, "became, in the providence of God, the means of putting an end to one of the foulest abuses that ever disgraced a Christian city, and a mainspring in the battle with the slum as far as my share in it was concerned. My dog did not die unavenged."

THE revenge came twenty-five years later. One night—he was a man now with much of his good work done, and already known for his book on the slums, "How the Other Half Lives"—he was leading Roosevelt, then President of the Police Board, on one of their famous midnight prowls of inspecting the police and their lodging rooms. It was two in the morning when he led the way down the cellar steps to the lodging room of the Church Street station, the place where he had slept and been robbed. It seemed just as he had left it. Among the tramps sleeping on dirty planks were two young lads from the country. And as Roosevelt peered into the gloomy, squalid room, he told him of his own adventure there so many years before.

"Did they do that to you?" he asked.

For answer, Riis pointed to the sleeping lads. "I was like this one," he said.

Roosevelt clenched his fists and struck them together. "I will smash them to-morrow," he exclaimed.

Roosevelt had said it and the battle was won. The very next day he brought the matter up before the Police Board. One week later, on the recommendation of the chief of police, the order was issued to close the doors of the police lodging rooms forever. Meantime, temporary arrangements were made for the homeless on a barge on the East River. The homeless dog was avenged at last.



## JACOB RIIS

But the way that led to this victory through twenty-five years was a long one, too long for us to go over in detail. The one thread that winds through all the diversity of these years, through all their ups and downs, their bad and growing good fortunes, was his newspaper work. He put his life into his stories of Mulberry Bend, for he knew, as no one else, how they would work together for good. But the entrance into his chosen profession was narrower, for him, than the eye of the needle. On one of his first attempts to squeeze through, he came to the office of a certain paper, fresh from the shipyard where he had been working.

The editor looked at the lad with his horny hands and his rough coat.

"What are you?" he asked.

"A carpenter."

The editor turned on his heel with a loud laugh, and shut the door in his face. "In that hour it was settled," says Mr. Riis, "that I was to be a reporter. I knew it as I went out into the street."

**G**RADUALLY he worked his way in. In the course of time he became the editor of a little paper in Brooklyn, and then, at last, he had money enough to return to his home in Denmark and bring back to his home in America the little girl who lived in the "Castle." When Mr. Riis married, his troubles were ending. After a while he left his Brooklyn paper for a place on the New York "Tribune," and then when he had worked himself weary for wages that were not enough for a living, the great change came. The change was such news that he couldn't wait till the end of the day—he telegraphed it home to his wife:—

"Got staff appointment. Police Headquarters. \$25 a week. Hurrah!"

The chance to be at Police Headquarters as a reporter was the chance, as he made use of it, to change for good both the police and the slums. For the press was his power, and the Police Headquarters was on Mulberry Bend, the most notorious slum of New York. It was here, to use a figure that he often used himself to his fellow workers, that he walked seven times around the walls of Jericho and blew his horn till the walls fell.

The great friendship of Mr. Riis' life has been his friendship for

## JACOB RIIS

Theodore Roosevelt. It began in the time when Roosevelt "came to help," and as Mr. Riis says, "no man ever helped as he did. For two years we were brothers in Mulberry Street. When he left, I had seen its golden age." It was Mr. Riis, as the friend of Roosevelt, who wrote the life of the President. He wrote it honestly and enthusiastically, and through all political changes, the friendship that prompted the "life" has remained disinterested. When, through growing age he abandoned his police reporting, he remained a private citizen. It was Roosevelt who referred to him as the most useful citizen in New York.

THE result of all Mr. Riis' stirring was the Lexow Investigating Committee, the Citizens' Seventy, and a series of Tenement House Commissions and committee on child-labor, small parks, and civic reform that still carry out the spirit that he did so much to rouse. One sign of the improvement was the fact that the death rate of the living in New York came down from 26.32 per thousand in 1887 to 19.53 per thousand in 1897. In the Mott Street Barracks the infant death rate among the three hundred and fifty Italians they harbored had been three hundred and twenty-five per thousand. These barracks and the possibility of anything like them were destroyed when the Health Board destroyed sixteen of the worst rear tenements in the city. Ninety-four of these tenements in all were seized at the same time. In them there had been 956 deaths in four years—a rate of 62.9 while the average death rate for the whole city had been 24.63. Such were the results of the campaign.

"The 'isms'," says Mr. Riis in "The Making of an American," "have no place in a newspaper office, certainly not in Mulberry Street. I confess I was rather glad of it. I had no stomach for abstract discussions of abstract social wrongs; I wanted to write those of them that I could reach. I wanted to tear down the Mulberry Bend and let in the light so that we might the more readily make them out."

Yet when the Bend was torn down at last and the park that stood in its place was dedicated with holiday speeches, Mr. Riis was not invited to a seat among those who had worked. He stood and looked on like any one else in the crowd. It took the papers a long time to get over wondering why.

But a few years later the King of Denmark sent him a decoration

## JACOB RIIS

of knighthood in recognition of the work that had been forgotten by the program committee at the dedication.

One of the things that Mr. Riis likes as well as another is a good story "on" himself. He seems to remember most of the blows that struck him in the day's work with about as much pleasure as the blows he landed himself on somebody else. Perhaps it is this zest for life in the making that gave him his courage. Certainly this is the spirit of fighting optimism that he expressed in a comment on the stories of his life. "To those," he says, "who have been asking if they are made-up stories, let me say here that they are not. And I am mighty glad that they are not. I would not have missed being in it all for anything."

"**I** DREAMED a beautiful dream in my youth, and I awoke and found it true. My 'silver bride' they called her just now. The frost is upon my head indeed; hers the winter has not touched with its softest breath. Her footfall is the lightest, her laugh the merriest in the house. The boys are all in love with their mother, the girls tyrannize and worship her together. Sometimes when she sings with the children I sit and listen, and with her voice there comes to me as an echo of the long past the words in her letter,—that blessed first letter in which she wrote down the text of all my after life: 'We will strive together for all that is noble and good.' So she saw her duty as a true American, and aye! she has kept the pledge."

*From "The Making of an American," by Jacob A. Riis.*

"**T**HE world moves. The Bend is gone; the Barracks are gone; Mulberry Street itself as I knew it so long ago is gone. The old days are gone. I myself am gone. A year ago I had warning that 'the night cometh when no man can work,' and Mulberry Street knew me no more. I am still a young man, not far past fifty, and I have much I would do yet. But what if it were ordered otherwise? I have been very happy. No man ever had so good a time. Should I not be content?"

*From "The Making of an American," by Jacob A. Riis.*





THE WORKSHOP BUILT BY MR. RIIS



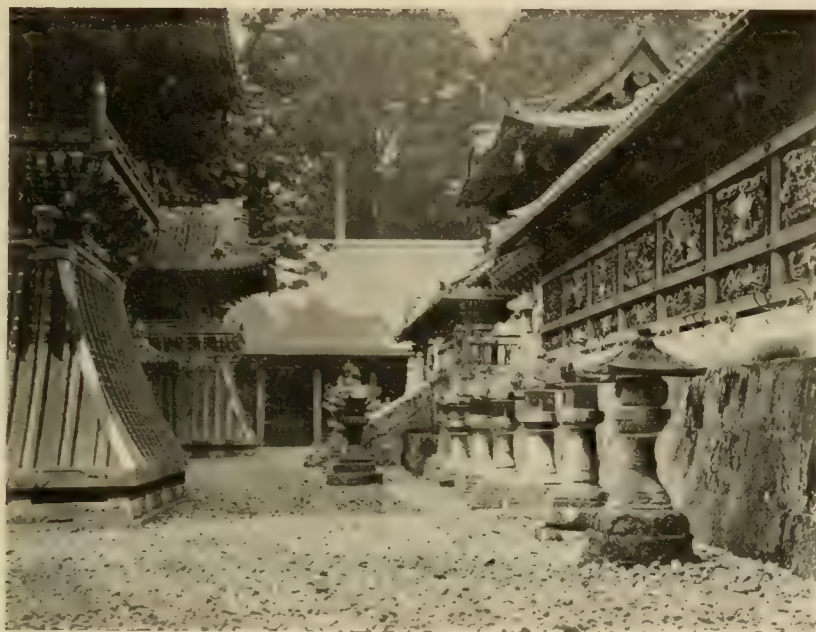
MR. RIIS AT WORK IN HIS HOME





THE COPPER SHAFT ERECTED AS A MEMORIAL TO IVEYASU

*All the illustrations used in this article are by courtesy of Dr. William Elliot Griffis*



A PORTION OF THE TOMB OF IYEFASU AT NIKKO



SPECTACLE BRIDGE AND LOTUS GARDENS AT KIOTO





HORII-JI, YAMATO, ONE OF THE OLDEST BUDDHIST TEMPLES IN JAPAN



SHINTO TEMPLE AT KAMAKURA, ERECTED A. D. 1063

# THE CRAFTSMAN'S LIFE AND LOT IN JAPAN.

BY WILLIAM ELLIOT GRIFFIS, D. D., L. H. D.  
PIONEER EDUCATOR IN JAPAN



HEN, for humanity at large, the nodule of unknown Japan was knocked open by the diplomatic hammers of Commodore Perry and Townsend Harris, the sparkle of the crystals within surprised the world. Here were things of form, color, beauty, that had taken ages to grow. Such results could have been evolved only through centuries of steady operation.

When again, in 1894, the mighty bubble of great China's military reputation was pricked by the Mikado's bayonets, the world again wondered at the academic nicety of organization. Now, in 1905, when colossal Russia's craft and power by land and sea lie humbled before the whilom puny Japan, the world's breath is taken away. How was it done? asks the critic who thought he knew. Yet we who worked night and day, and shoulder to shoulder with the Japanese thirty-five years ago "to re-lay the foundations of the empire" are not and cannot be so surprised.

Three great elements of power make up the island nation's impact in war, and the same have made and will make her great in peace. Alas, that the world noted these less than the slaughter and the sinking! Each of these potencies is embodied in a class. The educated brain, the trained hand, the hardy and willing reserve of raw force rightly disciplined, are in the samurai, the craftsman, the peasant, respectively; or, in the nobles and gentry, the skilled workers, and the industrious sons of the soil.

Yet to all things there is a beginning. There was a time when there was no Japanese nation, but only unrelated tribes of various origin, not even so much as agglomerated in one state or commonwealth. The neat house of to-day was then but an Ainu, or aboriginal hut. Not until the sixth century did a unifying political system exist or were letters or writing known, and not till then did the Buddhist religion—nurse of Japanese art and mother of Japanese civilization—exert its beneficent power. From the sixth to the eleventh century the armies of the supreme Yamato tribe, with its chief, the Mikado, were busy in subduing all tribes to obedience. The missionaries of Buddhism brought all minds in subjection to the



## THE CRAFTSMAN IN JAPAN

gentle spirit of lord Buddha (of Aryan birth), and then, and not till then, was there a Japanese nation—mixture of many peoples moulded and unified after one model. The Japanese and the English, both island peoples, and now in alliance, were born about the same time and are of the same age—young, full of energy, life and hope.

**Y**ET from the first, proofs of an overmastering love of beauty and dainty craftsmanship abound. Before there was history there was art. Dig up the pottery of Yamato (central Japan) and put its originals beside those of the Asian continent and one quickly notes the difference. The spell of beauty is over even the island shard. Oldest of all the legends and centuries before text or writing, is the variegated story, as rich in texture as gold brocade, of the Sun Goddess and her maidens weaving dainty fabrics; of her loom defiled by that scamp Susanoo, her younger brother; of her pouting and hiding in the cave; of the earth's gloom; of her enticement forth and illumination of all the universe again. But how? By the incitement of her curiosity, through the music of instruments with song and dancing as well as through mirrors and necklaces, jewels and pretty things. In a word, we have told us, in poetic myth the origin of the arts.

The Heaven Shiner or Sun Goddess retiring in the cave meant a world not only in eclipse but in anarchy and barbarism. How get her, the creatrix, forth and have light, joy, civilization? The answer is given in the union of the fine and the useful arts, poetry of sound and motion, with noblest prose of craft and skill. Religion is first. In a fire of cherry bark, a stag's horn is placed. The solution of the mystery and the programme of action is read in the cracks. The fowls of night and of day—the crowing cock and the black birds, for watch and notice of time, are duly set. Then bellows and furnace, with the melting of metals and the meeting of anvil and hammer, follow. The mirror, made and polished, is hung where first the beauty in the cave will see her own lovely reflection. Then, sistrum and drum, flute and harp awake to accompany the dancing. Fine clothes are not forgotten. The new loom excels the old. The God of Strong Hands stands ready to grip the gate stone at the cave's mouth, in front of which stands Uzumé, the laughing and dancing girl, whose mask now hangs ever in the Japanese home, even as this

## THE CRAFTSMAN IN JAPAN

dramatized myth, "the comedy which makes the gods laugh" is played by strollers in every village.

Uzumé makes hand music with the sistrum, while the orchestra of gods and spectators watches the ruddy and rosy maid of quivering bosom, who soon loosens her dress, as she dances in the ballet, only to make the 8,000,000 "gods" burst into uproarious laughter. Consumed with curiosity, the Heaven Shiner peeps forth to see. What is that lovely form in the burnished mirror? Why do the gods laugh, instead of being silent in gloom? She peeps further, but cautiously. Then the strong handed Hercules of Nippon pulls away the stone. Presto! the universe is "white-faced" once more. Art and skill have made the world light again. Yesterday, necessity was the mother of invention. To-day, art and beauty are in Japan to stay for ages!

Craft rises into genuine art when compassion confronts traditional custom. Of old, when the chief lord of the clan died, retainer and servant must give up their lives in order to keep company with him. Such was archaic custom not alone in Nippon but also in many civilizations, notably that of the Romans and of our Scandinavian fathers. In Japan, the living were buried to their necks in the earth around the master's tomb. Besides hunger and cold, the wild beast and bird made tragedy after starvation. Against this horror, Nomi no Tsukuné, potter and artist, at command of the Mikado, made reform. In place of flesh and blood, he moulded clay in images of human form. Thus, instead of the groans of the dying, was the silent terra cotta. "Art had its birth in mercy." Yet not till the 17th century was the custom of *jun-shi* (dying with the master) wholly abolished.

WHAT was here and there a single strain in primitive mythology becomes a grand oratorio of harmony at the advent of Buddhism in 552 A. D. This Aryan faith entered Japan in its most luxuriant form, that of the Northern Vehicle, and its architecture—that encyclopedia of all arts—demanded pictures, carving, metal work, decoration and color, with abundance of gold. In its perfection, a Japanese Buddhist temple, notably of the Shin sect, embodies at once the continental history of the faith and an epitome of the evolution of native art and craftsmanship. In its "house and home"—edifice and surroundings—we see successful arboriculture,

## THE CRAFTSMAN IN JAPAN

harmony of pond and lotus, living water in bath and fountain, sculpture in perfection of bronze, stone and wood, carpentry of the noblest sort and the blossom-work of the chisel and burin everywhere. Every art that ministers to the five senses and that can fill with awe the instincts of the soul, hallowing the thought, or purifying the life, is here. Neither Shinto—apotheosis of patriotism and ancestor-honor—with its severe austerity making an ever-silent protest against the floridity of the Aryan and imported cult—nor Confucianism, roofed by agnosticism and, with its order and a world-view of duty, forbidding the supernatural, can hold the brief for that artistic Japan, which art-loving Buddhism has held for fourteen centuries.

For those who in our day, with the incoming of the advancing and triumphing faith, Christianity, long for the preservation of all that is true, beautiful, and good in Japanese civilization, there is hope. Already the native Christian artist finds, in the eternal thoughts and emblems, chambers of imagery in the Hebrew prophets and in the beautiful picture-stories or parables of Jesus, a new and inspiring repertoire. We prophesy that a Bible illustrated by Japanese artists will be one of the happy surprises yet to come to the Hebrew and Christian world. It will be the gift of artistic Japan to humanity's all comprehending and mature civilization.

In Japan the artisan is an artist. "Within the Four Seas," it is hard to separate what is not always allied in so many other countries. In Dai Nippon the love of art has penetrated to all classes. Everything, from "the trifle of a moment to the triumph of all time," is stamped with the national genius. Even in our own country Christian prayer for Japan's opening to the gospel of Him who pointed out the beauty of the field lily as more than Solomon's began in Brookline, Massachusetts, around a dainty little basket which a sailor had brought in the hermit days of the nation when Nippon was bolted from all the world. If Commodore Perry "discovered a new nation," it was (after the English Sir Rutherford Alcock) the French, who cried "Eureka" at the greatest artistic find of the nineteenth century. They made known to us how deeply impenetrated with artistic instinct even the lowest classes in Japan were. No wonder that Kuroki's victorious soldiers, after the first battle in Manchuria in 1904, picked violets to send home. How characteristic the story of



## THE CRAFTSMAN IN JAPAN

Admiral Togo's ordering from home soil a thousand decorated pots containing dwarf pine trees to cheer his men on blockade.

OVER thirty-five years ago, it was my rapturous experience to alight in the Japanese craftsman's world. I found it a wonderful storehouse and gallery. Having myself, in Philadelphia, mastered some of the mysteries of the working of metals—gold, silver, copper, iron, and learned a little of the nature of gems, precious stones, crystals, enamels, I revelled in what I saw. From childhood tools were my friends and I was delighted to see how they were used in a strange land, in the ateliers of the jeweler, wood carver, dyer, weaver, sword maker, bronze smith, crystal cutter, jade polisher; yes, and by the builder of house and temple, the artist in black and white and the painter on silk and porcelain. A visit first of seven weeks, and then a residence of three years in the wonderful city of Tokio, with leisurely stays in Osaka, Nikko, and Kioto, enabled me to see and enjoy the noblest triumphs of the art and craftsmanship of the canny islanders. Yet most of all, I think, I enjoyed for nearly a year the daily life of the interior city of Fukui, the feudal capital of Echizen, for here I saw in full operation that mediaeval state of society called feudalism. It was somewhat like living in the Nuremberg of five hundred years ago.

For, though the historians often forget it, there is in every fully developed feudal state of society (which latter is a real "stage of progress" in all civilizations), a pronounced and very influential industrialism. Feudalism teaches superbly, and in its noblest human and personal form, the great law of contract which binds society together, while its military and social necessities compel high respect to the craftsman. Cruel and oppressive to the masses, the feudal system no doubt is, but it is doubtful whether towards the hand workers it is more so than much of our concentrated corporate wealth—the so-called "benevolent feudalism" of to-day.

There would be no such success in war, such as the Japanese exhibit to-day, were it not for their long political training in feudalism, which nursed loyalty, chivalry and a host of virtues which ingrained the idea of faithfulness in service and contract, while developing craftsmanship, in certain forms at least, to its highest faculty. Ethically life had no value apart from duty. The shirk and coward



## THE CRAFTSMAN IN JAPAN

must "die in a dog's place," despised by all mankind. It was just because the trader, merchant, or money-maker, outside and below the class of gentry, was given to the idea that a bargain was spoil and trade a taking of prey, that the standard of mercantile integrity was so low, and the native merchant so untrustworthy. To-day, his barometer of character is rising in the new atmosphere of industrial and commercial Japan.

**F**AR higher and more honored than the money-maker was the craftsman who wrought in clay, wood, metal, pigments, fiber, and all plastic material. It is because a thousand years of skill and encouragement in craftsmanship lie behind them, that the twentieth century Japanese engineer, gunner, cannon maker, machinist, telegrapher, sapper and miner, artillerist, and hydrographer surprise the world with an unparalleled series of victories on land and sea.

While interested in seeing the crystal cut, chipped, and polished to a flawless sphere, and in noticing the knack of the joiner, I confess to supreme interest in the triumph of the metal-worker, who with alloys of cunning tint and in novel shapes achieves such triumphs. I love to turn upside down the bronzes and read a true legend like that of "Goro Saburo—ninth generation of bronze-smiths in Kioto"—or, still more, to gaze at Kamakura on the world's noblest monument of artistic skill in bronze, now eight centuries old. It is forty-four feet high and exquisitely artistic in pose and serenity of countenance. It expresses the idea of Great Buddha—incarnation of the victories of spirit over flesh and of true illumination through knowledge.

Yet let no one suppose that art or wisdom died with the ancients. In our days artistry in bronze has in fresh resurrection taken on new forms. Witness the realistic statues, as of the Choshu hero-leaders in the sixties, now standing at Hagi; or the column in Tokio, on which General Omura, who introduced western military tactics in Japan, only to be later assassinated, lives again; or the unflattering effigies of Saigo—"the sword of the Revolution" of 1868, and of Yamato Daké—prehistoric hero and conqueror of aborigines, and finally the magnificent equestrian statues of Kusunoki, the unquailing loyal vassal of the Mikado, in full armor and guarding the gates of the imperial palace at the capital. All these attest the power of the mod-



MAKING FLOOR MATS OF RICE STRAW



DIPPING PAPER SHEETS FROM THE PULP VAT AND DRYING



U. OKUMA, JAPAN'S FOREMOST WORKER  
IN METALS





THE GREAT BRONZE STATUE OF BUDDHA AT KAMAKURA,  
THIRTEENTH CENTURY WORK; THE SIX OR SEVEN  
CASTINGS ARE SHOWN IN THE LINES  
OF JOINTURE



TRANSPLANTING YOUNG RICE INTO THE MAIN FIELDS



A BOOKSHOP, WITH SAMURAI BUYING. ITINERANT PIPE-MENDER  
IN THE FOREGROUND

## THE CRAFTSMAN IN JAPAN

ern master of metal work. Of the statue of Prince Arusugawa, which his successor, the Marquis Oyama, field-marshal of all the Mikado's armies, unveiled in Tokio, just before his departure for Manchuria, we may speak in terms of high praise. The sculptor is Mr. U. Okuma, to whose brain and hand have been safely intrusted more than one commission of highest importance in the art world of Japan.

Let no one think because the Japanese, shut off by false statecraft from the world, had no telegraphs or railways, that they were not already civilized and skilled in mastery of tools and material. Indeed they have known the mystery of working metals as long as our Teutonic fathers have. Every one of the useful arts producing pottery, ceramics, textiles, metallurgy, carpentry, architecture, porcelain, lacquer, was in something like perfection among them centuries ago. Many inventions and manifold applications of art are indigenous. The folding fan, many varieties of lacquer, the application of cloisonné enamel to porcelain are of native origin. Not a few American patentees have profited handsomely by what they saw and borrowed in Japan.

COMMODORE PERRY, himself one of the first of the modern scientific men of our navy, and the "fighting engineer," foremost in the application of steam to vessels of war, was more than diplomatist. Besides being "an educator of the navy," he was the modern Mercury of science to Japan, bringing her the winged cap and shoes by which, in bold flight, she has mounted quickly to the position of a world-power. Where at Yokohama to-day stands the American Union Church and U. S. Consulate, he laid in 1854 the first tiny model railway, stretched the first telegraphic wires, and presented the Japanese with models of locomotive engines, electric batteries, ploughs, sewing machines, agricultural implements, etc., of American invention. The Japanese usually improve on the models shown them. When the time came, in 1868, they invited out to their country expert men from many nations to "relay the foundations of the empire" in common school, technical and scientific education, in building five thousand miles of railway and in equipping Japan with new electric nerves of telegraphic wire. In this twen-



## THE CRAFTSMAN IN JAPAN

tieth century, Japan's pulses beat with those of the world, for in wave and air cables and wires thrill and flash the news.

From an agricultural, Japan has become a manufacturing country. It is as though a mollusc had been evolved into a vertebrated body with a new brain and limbs. Not the head only, but the hand also is trained. They have physically re-created their people, fighting against plague and pestilence and eliminating diseases. By improved diet and exercise, they have lengthened the legs and added to the individual weight of the fifty millions of human bodies in the Empire. To-day the higher technical schools, the weaving, rolling and other mills, with their improved modern machinery, the foundries, dry docks, and factories producing an amazing variety of products, show in the Japanese empire the change from cottage industries, as in England, in the days of the early Tudors, to the tremendous centralizations of capital in the manufacturing and commercial British nation. The two peoples now in political alliance, Japan and Great Britain, are alike in very many respects, but in none more than in the similar changes, "social and economic," which came upon "the right little, tight little" island in the sixteenth, and in the most hopeful of Asiatic nations in the nineteenth century.

Yet let no one imagine that individual initiative or original craftsmanship are to be abolished or even suffer serious loss in the new Japan; for, in these days of personal freedom, there are many who protect and revive the old and noble traditions of craftsmanship. Of the most hopeful of the seven hundred or more schools of handicrafts or professions now in the empire, that of the Higher Technological School in Tokio, under Mr. Tejima, is the leader.

LET me tell of my experiences in Fukui, when I needed to have a chemical laboratory equipped in modern style as well as bookcases, desks, etc., for my own house — which must be erected and furnished in the style usual in Philadelphia or Syracuse, for the daimio, or feudal baron, and his ministers wanted it to be an object lesson for the people. The diggers made holes in the ground and then rammed down stones, with a native pile-driver, to the chanting of the workmen led by a "cheer leader." They made a merry set of fellows. On this basis were set the upright timbers, comparatively light and elastic, on which rested the heavy tree trunk timbers



STATUE OF PRINCE ARISUGAWA IN TOKIO



STATUE OF THE GODDESS OF MERCY, IN BRONZE



## THE CRAFTSMAN IN JAPAN

of the roof frame. In the case of my house, the foundation was of stone, three feet high, and on this they reared the superstructure. A Japanese house is mainly floor and roof, without any walls of importance, the partitions being of latticed wood, covered with translucent white paper and sliding in grooves. The Japanese knew what he was about in making what is virtually a cradle in an ever rocking soil. His pagodas and temples, even the oldest at Nara, stand unharmed through many centuries, even though the earth's crust opens in fissures. To put the chief weight at the top, as does the twirler of a gold headed cane, is his idea. I always felt more safe in a Japanese than in a foreign built house. Nevertheless, although the modern builder erects very substantial buildings, when his material is brick or stone, and successfully so, it humbles the pride of the railway engineer, accustomed to American or European conditions, to look at his work after a big earthquake. He may see steel bridges kicked over into the river, railway tracks looking for miles like writhing serpents, and embankments and masonry in a general state of demoralization. The native craftsman learned early the elements conditioning his enterprises, and this knowledge is the key to his marvelous successes.

My carpenter in Fukui made profession of being in the thirty-third generation of his craft, and I was told that the temple records substantiated his claim. Nevertheless we must remember that "generation" in Japan means not necessarily a blood line, of father and son, but often a chain made of links of adoption—the master choosing his best apprentice, marrying him to his daughter, and giving him his family name. Did I want a book case? I had only to call in the cabinet-maker and give him measurements, with suggestions as to shelves, decoration, and color of lacquer. I go to his shop, which consists of one room. It is fragrant with the blood of the cut and wounded trees. Odors of *héyaki*, *hinoki*, and camphor wood are here. Are the tools of the sawyer, out there in his pit, of "the most primitive description?" Yes and no! Some may be. Others show decided evidences of thought and adaptation. Timber and bamboo yard reveal wonderful variety of grain, texture, color, and costliness. Among the riches of Japan are her timber forests. With her Formosa camphor monopoly, she has beaten the world with her smokeless Shimosé powder, which is capable of exploding a steel shell,

## THE CRAFTSMAN IN JAPAN

not into twenty but into two thousand pieces. With wonderful insight, the native craftsman knows both the limitations and the possibilities of his material.

In a fortnight, borne on a thick bamboo burden pole with cross pieces at ends, by four laborers, my cabinet-maker delivers in my study room a handsomely red lacquered, brass-hinged book-case. Sound and solid, it stands for months and years. Then I promote him, as my own ambition expands. When Charles Dickens left an empty desk and chair at Gad's Hill, I summon my craftsman again and I show him the picture in the Illustrated London News. He never saw a desk like that in all his life. It has drawers, moldings, center incline, pigeon holes, etc. I have only to give him measurements and tell him when I want the work. In due time it is there, and I am proud of it and of him. On my shelves also I gather *nétsuké, inro* (the glory of ivory and gold lacquer set to the service of smokers and users of pills), fancy teapots, and all the array of taste, skill, personal equation and loving devotion of the toiler who loves his work.

True it is, my critical friend, that if (especially in these money making and "get rich quick" days) you order cheap stuff of unseasoned wood, you will get what pleases the eye for a week, and then—warping and bending makes one think swear words, as the once pretty stuff tumbles to pieces. "Oh! for one good solid kitchen chair of New England!" cried the Yankee professor in Tokio, as his Japanese seating apparatus, made on a "rush" order, left him on the floor. Yet here, as elsewhere, you "pay your money and take your choice." The best of Japanese woodwork lasts lives excelling a cat's in number.

I FOUND that labor was organized into guilds. That meant protection and mutual benefit. I saw that the Golden Rule was pretty well observed. In a feudal state of society, in which the sword ruled and the armed gentry were apt to be insolent, the lower classes were often oppressed. Nevertheless the craftsmen combined together to oppose brain and skill to brute force. Often they humbled pride and oppression and won their point through unity of purpose. Not lightly could even a proud, sword-wearing knight discharge an hostler, bully a gardener, or insult a skilled mechanic. Even the susceptibilities and privileges of the apprentice boy or

## THE CRAFTSMAN IN JAPAN

household maid must be considered. Two things in the old Japan struck the keen observer of social forces. One was the free and easy terms on which in every day life the classes and the masses were co-workers. A man won respect according to his training and character. The armed gentry and men of privilege, so loftily apart on ceremonial occasions, hobnobbed with their social inferiors. Another was the rise and decided prominence of the *otoko-daté* (manly fellow) who by character and fair play, backed by tremendous courage and superb muscle, championed, within limits, the unarmed and weak against the two-sworded bullies. Even the farmers, when oppressed until flesh and blood could stand it no longer, rose in hostile array to burn and kill. With banners of matting, rudely inscribed with mottoes of redress, and with reaping hooks and spears made of sharpened bamboo hardened in the fire, they made their cruel masters hear their wrongs. The knights, with their double-handed swords, might scatter the rebel peasantry as chaff before the wind, and the ringleaders might be decapitated or crucified on the bamboo cross, but usually the petitioners won their point. Then the feudal baron was reprimanded by the Yedo Tycoon or even dishonored. In some cases he was forced to abdicate because of his bad government.

It was this very excellence of fine handiwork, this high sense of the importance of his craft that gave the most honored of all workmen—the armorer and the sword-maker,—their power. When life depended not merely on one's skill in fence and cut, but on the temper and toughness of his weapons, or on armor of proof, the owner of a sword or coat of mail would never willingly offend the craftsman of the forge and anvil. Volumes have been written by admiring foreign experts about the famous blades of Japan, and a voluminous native literature of poem, inscription, romance, legend, mythology, and history are extant in Japanese, about this "living soul of the samurai." Japan, in contradistinction to the countries in which heavy and clumsy blades abound, is "the Land Ruled by a Slender Sword." The ideal *katana* in body and spirit is a combination of toughness and keenness, iron and steel. The back and face are of finest iron, but the edge welded thereon is of finest tempered steel. Its tremendous sweep is like that of a Highlander's claymore, while its edge is that of a Sheffield razor. In the old days, it cut through



## THE CRAFTSMAN IN JAPAN

ribbed helmet of iron and laced thicknesses of lacquer hard as jet. In 1877, for the first time, the new national army of peasant lads met in battle the Satsuma knights of hereditary skill accustomed to the sword from childhood. These gentlemen rebels, tying together two of the stiff floor mats, which made a light shield six inches thick, completely covering their persons and deadening a leaden ball, rushed into the rifle fire of the infantry. Then, at close quarters, dropping their cover, they swept awful swaths with their double-handed blades. Nine-tenths of the twenty thousand dead or wounded men who fought under the Mikado's flag in 1877, had either head or limbs cut off or suffered sword wounds. Only by hiring, at high rates of pay, famous swordsmen of other clans who had old scores to settle with their Satsuma rivals, were the knights so weakened they finally gave way before the new army. In the last battle, the Imperialists mowed down with the scythes of fire and lead the rebel survivors, without receiving themselves a single casualty.

**I**N one of the old craftsmen's ateliers the simple equipment of hammers, tiny anvil, grinding stones, water tubs, etc., showed what the hand could do when directed by the brain, even without costly machinery. In short, one cannot understand the secret of Japan's amazing power in the war with Russia, unless one realizes what a force, even in feudalism, skilled craftsmanship was. We have seen, in the article on the Marquis Ito, how powerful the Choshu clan became by honoring, both as a man of valor and as a citizen, the commoner who had either wit, or craft, or courage. The Choshu men first set store upon the skilled workmen who cast eight-inch cannon; made rifles after the American pattern. Deftly turning their former skill, tools, and equipment in western ways, to modern needs and uses, the Choshu bands were enabled to crush even the Yedo bureaucracy. In the reorganization of the national army and system of defense Choshu furnished the artillery, the quality of which has filled the military world with admiration.

Surveying the field of the craftsman's life and lot in Japan, we see a people, instinct with the love of beauty, and passionately devoted to art, finding daily joy in the results of the intelligently trained hand. Next to the Eternal Teacher, who, in mountain, wave, flower, and a vaulted sky that is ever glorious with wonders of star, cloud and

## THE CRAFTSMAN IN JAPAN

changing color, gave the people of Nippon constant incentive, we must count Buddhism and feudalism as the nurses of Japanese art and craftsmanship. High thinking and plain living were inculcated both by the indigenous Shinto (the god path) and by Confucianism, which ever loves propriety and order. Hence, in a normal Japanese house, there is little display, but much of exquisite taste. The proofs of this are everywhere in home and garden, but quantity is in reserve; quality only is visible. The fireproof storehouse may be gorged with treasures, delighted in by men of taste, but they are taken out only when the appreciative visitor comes. As a rule *one* bronze, porcelain vase, bouquet of flowers is in sight. It seems vulgar to a true native of "the Princess Country" to set out in ostentatious parade all the pretty things he possesses.

In fact we Americans need a little of the Japanesque to tone down our tendency to over display. A garden, for example, in Nippon, is not an affair of stiff parterres or geometrical paths, but is a bit of nature in miniature. Rock, water, tree, evergreens, shrine, *torii* (sacred gateway) landscape- or moon-viewing chamber, combine to give the restfulness and inspiration of nature and to call up the images of the poets, romancers and teachers of truth.

Finally, while it must be confessed that many of the consummate flowers of art and skill now vanished, flourished best during feudal days in the atmosphere and nurture of the daimio's patronage, when time had no value, and money but little power—the master craftsman finding his reward in his work and the appreciation of his lord and the gentry—yet the outlook for the future in Japan is cheering. Commercialism, of course, holds sway and wilts many of the old traditions, but the love of art and beauty is so ingrained in the nation that the products both of originality and of noblest loyalty to the old models which are best, are sure of appreciation. Even the war proves this, for into the details of diet, hygiene, transportation, and ballistics, the Japanese have carried the same faithfulness in details and their ancient academic precision and nicety. The success of the sun flag and the triumphs of "the public school army of Japan" have come as much from the trained hand and head as from the valor of Oyama's charging battalions or the dash of Togo's destroyers and battleships. We utter our faith that, besides preserving her old ideals of art and handiwork, Japan is yet to influence the nations as profoundly by her art and craftsmanship as she has won their admiration by her strategy and tactics.

JOHN LA FARGE: WITH EXAMPLES OF HIS  
LATEST WORK IN THE STATE CAPITOL,  
MINN., AND THE JOHN HARVARD MEMO-  
RIAL, LONDON: BY FREDERICK STYMETZ  
LAMB



IF America were forced to select a champion and upon his work rest her claim for artistic recognition, that champion would undoubtedly be John La Farge;—painter, author, craftsman, he stands to-day a typical expression of our complex American life. Drawing inspiration from all schools, but following none; appreciating the best of the past and the good of the present; sympathetic with modern realism, yet a thorough master of traditions, he has the unique honor of combining in his work and personality the best qualities of contemporaneous painting with the sure and accepted principles that have come down as an inheritance of the past.

It is given to few men to express in the work of a life time the development of a country, and yet the work of Mr. La Farge in etching, illustration, painting, mural decoration, glass or mosaic, would be—if brought together—the most representative, the most typical collection that our country has to offer to the world at large.

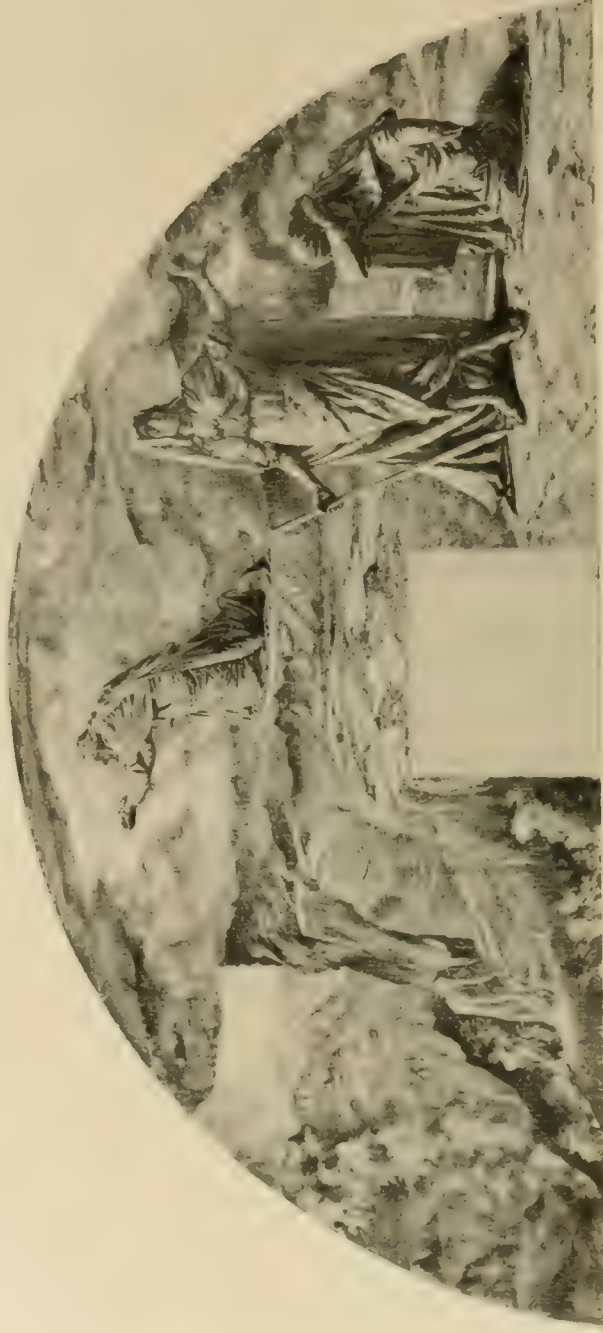
Writers speak of Mr. La Farge as being strongly influenced by the old masters, of his sympathy with the pre-Raphaelites, of his devotion to Japan and the art of the Orient; but a careful study of his work will show the inaccuracy of these statements. He speaks a universal language; his work resembles that of the great masters of the world only in being masterly, and, if placed side by side with the productions from which he is supposed to have drawn inspiration, will be found to be so personal as to silence even the most carping critic.

His work, like the work of every great man, stands alone; he has no pupils, for there are none capable of appreciating the sources of his strength. His work resembles that of other masters only in the quality of greatness; in all other phases it differs and is distinctly personal without being manneristic. He scorns the subterfuge of weaker minds; he has no pet colors or modern recipes; he does not rely upon his material, although never disparaging it. It matters not whether he handles black and white, water color, paint, or glass, the result

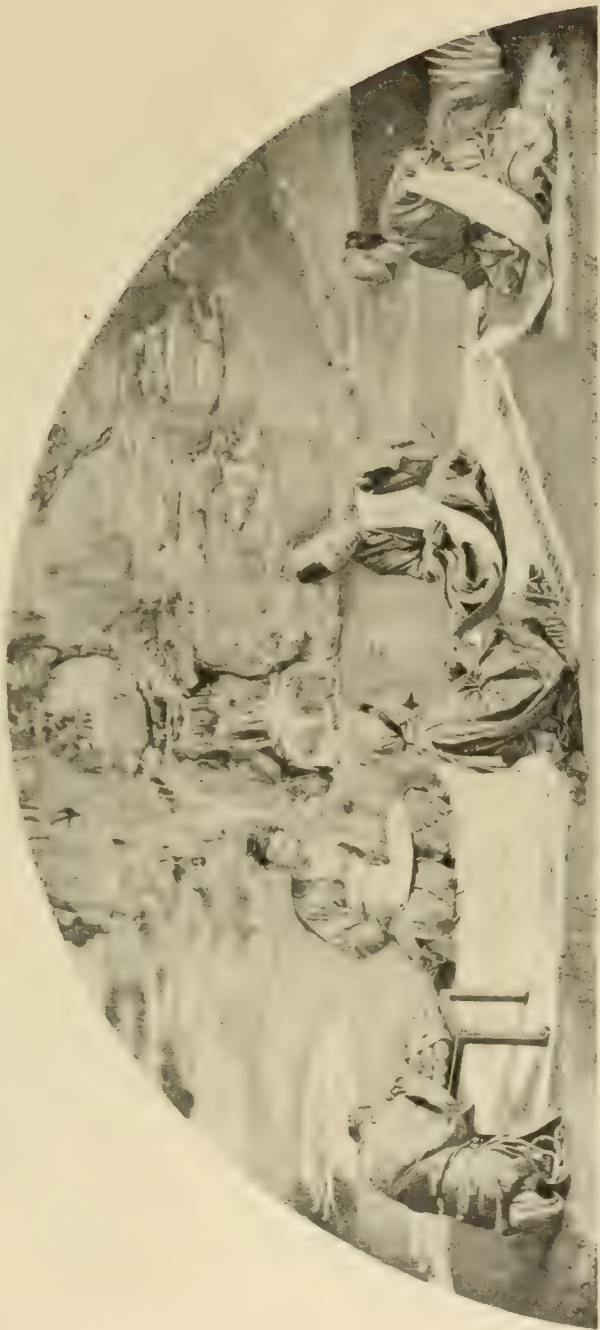




JOHN HARVARD MEMORIAL WINDOW, CHURCH OF  
ST. SAVIOUR, LONDON

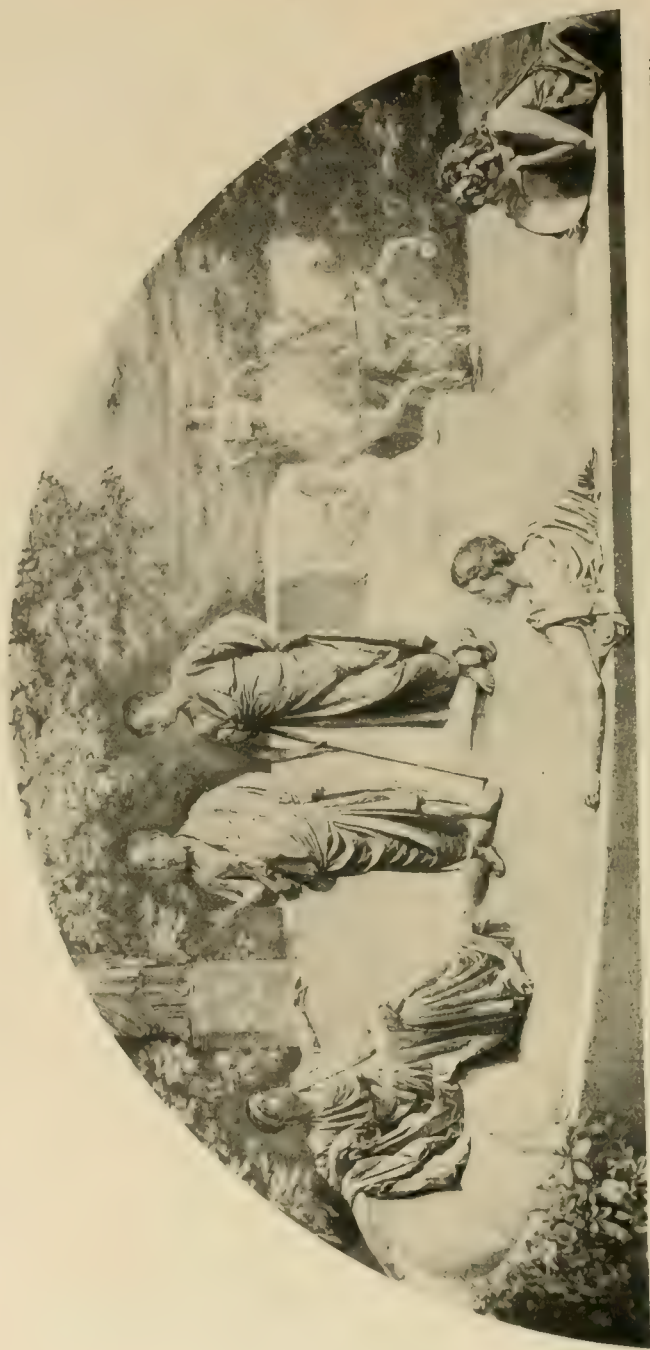


LUNETTE FOR STATE CAPITOL, MINN. "THE DIVINE AND MORAL LAW"  
MOSES, AARON AND JOSHUA ON MOUNT SINAI



LUNETTE FOR STATE CAPITOL, MINN. "THE RECORDING OF PRECEDENTS" CONFUCIUS AND  
HIS PUPILS COLLATING AND TRANSCRIBING DOCUMENTS





LUNETTE FOR STATE CAPITOL, MINN. "THE RELATION OF THE INDIVIDUAL TO THE STATE"  
A POLITICAL DISCUSSION BY SOCRATES AND HIS FRIENDS

## JOHN LA FARGE

is the same—all respond to his marvelous ability and in his hands become the medium of great expression.

**W**HILE a typical American, Mr. La Farge is of French extraction. It is pleasing to note that his earliest impressions were of New York in the olden days and that he had the privilege of touching that social life so full of quiet refinement and literary and artistic appreciation. The charm of the old colonial days had not passed away; books and valuable paintings were to be found in every home. Is it to be wondered that as a young man he was "disposed to try his hand at painting as a gracious accomplishment?" Everyone, in view of Mr. La Farge's later achievements, must be struck by the dry humor of his statement that, upon his application to Couture to become a pupil: "Couture was not pleased at my reasons for study and complained of there being too many amateurs. I pleaded my cause successfully, however, and remember arguing the value of the middleman who could explain and interpret new variations and expressions to a mere outside public." Think of him as a middleman!

It goes without saying that he studied and copied the drawings of the old masters in the Louvre. It also goes without saying that he was fascinated by Rembrandt's etchings and that he was interested in the skilful rendering of the then modern Parisians. He wandered to Munich and Dresden; he visited Manchester and felt keenly the influence of the pre-Raphaelite paintings; he was responsive to the power of Sir Joshua Reynolds and Gainsborough and drank in with eager interest the color charm of the early work of Millais, Rossetti and Ford Madox Brown.

It is more than interesting to record that as a young man he was free from that maudlin sentimentality which by so many is considered a necessary accessory to the artistic temperament. He studied law and pursued with unremitting energy his researches into poetry, mystic philosophy, travel, history and science. He was laying the foundation upon which all great art must rest, although at that time he took no heed of its ultimate form of expression.

He said, "No one has struggled more against his destiny than I; nor did I for many years fully acquiesce in being a painter, though I learned the methods and studied the problems of my art."

## JOHN LA FARGE

THE Colonial days had passed; America was awakening and the United States achieving a great commercial advance. Consciously or unconsciously Mr. La Farge felt this great turbulent force. It is true he writes, "Nature, the world of the eye, is always singing to the painter, the notes of the prism continue indefinitely and the painter or he who has his temperament sees in every movement in the world about him the absolute harmony which the other arts obtain by effort. This is why the record of nature is the painter's manner of expression." And yet even while making these statements, while painting flowers and depicting landscape, he was still responsive to the great forces then making themselves felt in this country. A mind like his could never rest content with the simple problems so fascinating to the average artist.

It fell to his lot to undertake the general decoration of Trinity Church, Boston, and this work marked a new era in American art; his description of his trials during its progress is characteristic and entertaining, but the completed work stands as an unanswerable answer to those who claim that the interest in decorative work in this country started with the Centennial Exposition. The completed decorations in Trinity Church, with all that their creator may say of their limitations and the difficulties under which they were accomplished, have placed decoration upon a plane which many have striven vainly for years to equal. In rapid succession Mr. La Farge produced those marvelous paintings for the chancel for St. Thomas' Church, New York City, the decoration for the Brick Church, the altar paintings for the Church of the Incarnation, and but a few years later produced that wonderful painting of the Ascension in the church of that name, which, from its very power, caused the doors to be unlocked and the church open at all hours to those who would enter and appreciate its marvelous beauty.

AND yet, individual as these paintings are, probably greater recognition has been given to his work in glass. In studying the decorative problem in its broader scope, Mr. La Farge was compelled to consider the window as an integral part of the general scheme. He had long felt that English glass, the best then produced, was inadequate; he recognized that the final result was obtained by a process of manufacture by which the design passed through many



## JOHN LA FARGE

hands without retaining the impress of any one individuality. He recognized the greater strength of the light in this country; he felt the limitations of the material at his disposition. As Wagner reconstructed the opera, so he rebuilt the window.

He became a craftsman, he studied the minutest details until he had mastered all; he secured an assistant and trained him in his methods of selecting and cutting the material; he found still another willing to carry out the experiments he desired in the making of the raw material; he conceived the idea of using the commonplace opal as an aid to his more artistic creation. He used the lead as the draftsman uses the line; where colors were weak and poor, he reinforced by plating. Every obstacle had to give way to his insistence. The stone rejected of the builder, in his hands, became the corner stone, and from the chaos which existed when he commenced his studies in the art of glass, he drew forth a result which has challenged the admiration of craftsmen, artists and art lovers, throughout the Western World.

The window was no longer a mesh of meaningless lines on unrelated pieces of glass, it became a virile work, graceful in composition, palpitating in light and harmonious in color. It possessed the density of the painting with the richness of the window; it was a color scheme, suspended against the light by an interesting network of lines.

It is wrong to attribute the excellence of his work to the material, for no man is less dominated by his material, no man has more carefully avoided the eccentricities of glass. The merit of his work is due to a deeper perception. The vagaries and accidental qualities of modern glass have no place in his work. He early recognized that pretty drawings or elaborate cartoons were not the surest means of obtaining success; he subordinated every step in the progress of the work to the completed result. Colors to him were but as notes to be used in the creation of some great harmony. Simple combinations were equally fascinating and there are to-day hundreds of pieces of his so-called ornamental work which possess a quality in their design and color composition which have made them famous. His first efforts in glass were in a measure experimental, but soon window after window left his workshop, each showing the evidence of ever increasing ability, until now there are in this country a series of works which, if brought together, would compare favorably with anything

## JOHN LA FARGE

that has been produced in the art world in contemporaneous times.

It is needless to refer to the Battle Window in Memorial Hall, Harvard College, or to remind the reader of that marvelous window the Watson Memorial in Trinity Church, Buffalo, which created such a sensation at the time it was exhibited in Paris in 1889. His work for the Vanderbilt houses, for the residence of Frederick L. Ames of Boston, the Ames Memorial at North Easton, Massachusetts; "the Ascension," a large circular window in Chicago, or the thousand and one windows which bear his name throughout the United States or in many of the countries of Europe—it matters not whether they are ornamental or figure compositions, it matters not whether they are large or small—all bear the impress of the master's hand, and mark a new era in the development of glass.

No less interesting are his relations with his workmen; no one has ever labored with him without coming under the spell of his charming personality; and with that simplicity which only comes with great minds he speaks in affectionate recognition of the aid which they have given him; and with equal generosity he credits them with more than their share in the success of the completed work. He says "in one's work here if nothing else had been accomplished, I, for one, should feel pleased that certain artisans have been trained, owing to the difficult requirements of this profession, to a point of capacity and interest in artistic work that makes them artists without their losing the character of the workman."

**H**E works with tireless energy, having just completed the Memorial Window placed to the memory of John Harvard in the Baptistry of St. John's Chapel, St. Saviour's Church, Southwark, London, England.

The window is a gift of Ambassador Joseph H. Choate, one of Harvard's alumni, to St. Saviour's Church, which is one of the oldest and most interesting in London, and a beautiful example of the early English style of architecture. As the only record that exists of John Harvard's connection with this parish is that of his baptism, the subject chosen for the window is the baptism of our Lord by St. John the Baptist. The figures of Our Lord and St. John fill the central light, and on either side, are attendant angels, who, according to tradition, stood ready to receive the Saviour's raiment.

## JOHN LA FARGE

In the upper portion of the window, the center opening has a panel of old glass, a remnant belonging to the former window. The arms of Harvard are placed on the left, and the arms of Emanuel College, Cambridge, England, to which John Harvard belonged, are on the right. The inscription reads: "In memory of John Harvard, Founder of Harvard University in America. Baptized in this Church, November 29th, 1607."

This window is a most interesting specimen of Mr. La Farge's work and shows his versatility. He has even gone so far as to retain a portion of the old glass and has built the upper portion of his window around it. While the treatment has been modified in many ways to suit the requirements of the English climate, it still possesses those virile characteristics of American glass as Mr. La Farge has developed it.

He is now engaged upon one of the most important decorative commissions which have been given an American artist. Those who have seen the first of the series of four remarkable decorations which are being done for the State Capitol of Minnesota, at St. Paul, realize that in this undertaking Mr. La Farge is not only achieving a signal artistic success, but is creating works destined to become historic.

TWO of these lunettes are now finished in the cartoon. One, "The Recording of Precedents," shows Confucius and his pupils collating and transcribing documents in their favorite grove. In the other—"The Adjustment of Conflicting Interests," Count Raymond of Toulouse swears at the altar to observe the liberties of the city, in the presence of the Bishop, the representative of Religious Orders and Magistrates of the City. Another canvas is nearly completed. This is entitled "The Relation of the Individual to the State" and represents Socrates and his friends discussing the Republic as in Plato's account.

In the only one of these series which has as yet been exhibited to the public, "The Moral and Divine Law," which is now placed on the wall of the Supreme Court Room, "Moses is represented as receiving the law in the Mount. Joshua warns the people away. Aaron kneels in reverence and fear. Clouds and vapor cover parts of the scene. Fire comes out of the rocks and the wreaths of vapor crawl from out of the crevices."



## JOHN LA FARGE

This painting is one of the most beautiful which has come from this artist's brush. Dramatic in composition, vigorous in drawing, resplendent in color, it seems more like the work of one of the masters of the renaissance than the work of a modern artist. The picture has that happy combination of realism and idealism of which Mr. La Farge is so enamoured. All the details show the minutest care, but yet no detail is permitted to in any way dominate the impressiveness of the composition as a whole. The studies for this picture were made by Mr. La Farge from personal observation in a volcano, and from photographs of the volcanic eruptions in the Caribbean Islands. Mr. La Farge says: "The subject has been treated in a realistic manner because of the other subjects requiring such treatment and to harmonize with them. There is no distinct archaeology aimed at, but the costumes and the types of character have been carried out in harmony with tradition."

These decorations for the New State Capitol of Minnesota at St. Paul, will, when completed, form one of the most noteworthy groups of mural decorations which America possesses. It is sadly true that a prophet hath no honor in his own country and that we may have to wait years before these works will receive proper recognition, then undoubtedly pilgrimages will be made for their study.

It is true that Mr. La Farge has received from France not only the grand gold medal, but the Legion of Honor. It is true that he is President of the Society of Mural Painters and President of the Society of American Artists, but it is also true that the recognition accorded him falls far short of the recognition which he should receive.

Many have surmised what might have been his fate had he lived in England or had he cast his lot with France. Titles and honors he would undoubtedly have received, but would his genius have been permitted to develop in the "more academic atmosphere of a European culture." Is it not perhaps better that he works under the stimulus of the cruder conditions of the newer country, is it not perhaps better that he pursues his experiments untrammelled by precedent in a land without traditions, and is it not perhaps fortunate for his country that he is producing works which in their very mastery and power must be lived up to, to be appreciated?



JOHN LA FARGE





# THE MODERN ARCHITECTURAL PROBLEM DISCUSSED FROM THE PROFESSIONAL POINT OF VIEW



THE discussion begun in the May number of *THE CRAFTSMAN* concerning the possibilities of a new architectural style that will meet the requirements of modern commercial and public buildings, has already received wide attention from the members of architectural leagues throughout the country, and promises to prove a fertile field for further discussion and comment in the profession.

*THE CRAFTSMAN* welcomes all argument of this important question, especially when it comes from such authoritative sources as Prof. A. D. F. Hamlin, Executive Head of the School of Architecture in Columbia University, whose able paper on the subject follows, with an illustration of the Broadway Tabernacle of New York.

In further application of the reference made in Mr. Frederick Lamb's article to the plans adopted by the Government for the proposed remodeling of the United States Military Academy at West Point, we print a communication from Mr. Bertram C. Goodhue, of the well-known architectural firm of Cram, Goodhue & Ferguson, which has the "new West Point" in charge, and also we present an illustration and description of the reconstructed buildings as seen from the river.

Other points of view that seem very pertinent to this discussion are presented by Mr. Louis H. Sullivan, of Chicago, and by Mr. Samuel Howe, of New York. Many other expressions of opinion have been received from artists and decorators throughout the country, but their arrival has been too late to admit of space being made for their publication in this issue of *THE CRAFTSMAN*.

STYLE IN ARCHITECTURE. BY PROF. A. D. F. HAMLIN, EXECUTIVE HEAD OF THE SCHOOL OF ARCHITECTURE IN COLUMBIA UNIVERSITY.

STYLE in architecture, in the broadest sense, means expression. A building has "style" when it is expressive. An expressive building is one which has character; which reveals purpose in its design or manifests distinct qualities, artistic or intellectual, in its

## THE MODERN ARCHITECTURAL PROBLEM

composition, proportions, structural make-up or decorative detail. An expressionless building is destitute of "style" in this broader meaning of the term, whatever name or label it may wear.

In a narrower sense the word "style" is applied to the characteristic ways of designing and building which have marked particular periods or communities. As circumstances, needs, traditions and tastes have differed, the kinds of buildings and the methods and processes of design and construction have differed in like manner. Each distinguishable way of designing and building has received a name, and collectively we call them the "historic styles."

Now in the development of each historic style we distinguish two main factors; one, the structural; the other, the aesthetic. The first is the scientific factor, the second the artistic. The visible form of the completed structure, its dress of arches, mouldings, columns and cornices, pinnacles and tracery, its distribution of voids and solids and its apparel of carving, inlay or color,—these are results, products of the two factors just named, under the particular influences of the climate, environment, civilization, taste and traditions of the particular time and people.

Thus in a true analysis of any historic style we must go back of its visible forms to its underlying principles. We shall find that there are three distinct principles of construction which have controlled the structural development of styles; that of the post-and-lintel or wall-and-beam; that of the arch and vault; and that of the truss. The Egyptians and Greeks made use exclusively of the first; the Gothic cathedral-builders of the second; the Romans of both; while our modern builders employ all three. We shall in like manner discover two fundamentally different aesthetic systems or principles of design running through the different styles. The first is that in which the designer seeks after certain predetermined combinations and effects of proportion, light and shade and decorative expression, and finds these particular combinations and effects so beautiful in themselves, that he seeks to reproduce them in, or apply them to, every building he designs. This principle always tends to develop traditions, and looks toward an ideal perfection of form, seeking to refine and perfect every feature of the design in conformity with this ideal. Obviously in such a process there is constant mutual adaptation of traditional forms to new requirements, and of the planning



THE BROADWAY TABERNACLE



THE LIEUTENANTS' QUARTERS AT WEST POINT

*By courtesy of The Century Company*





THE POWER HOUSE, RIDING HALL AND POST HEADQUARTERS  
TO BE ERECTED AT WEST POINT

*By courtesy of Cam, Goodhue & Ferguson*

## THE MODERN ARCHITECTURAL PROBLEM

and arrangement which spring from new requirements, to the traditional forms. This is the principle which has dominated Egyptian, Greek, Roman and Renaissance architecture, and most modern design as well.

The other principle, which we may call the principle of logic as distinguished from the principle of idealism just described, starts out with the purely logical satisfaction of practical and structural requirements, and clothes the forms thus devised with such beauty of outline or decoration as the artistic sense of the designer is capable of imagining. It is a more scientific process than the first, but less certain in its results, because more dependent on the individual designer and on the conditions and requirements which he has to meet. In the hands of the mediaeval cathedral builders, working for a uniform, all-dominating institution, the Church, and in a period when the imagination was under a singular and constant stimulation of mingled faith and superstition, this system produced stupendous results, in which sublimity and beauty were wonderfully united. In the hands of the inartistic designers of a preëminently industrial age, from 1825 to 1875, the same principle produced the ugly bridges and hideous iron trusses which are still to be seen and are even yet too often produced, in public works of various kinds. The Crystal Palace at London is as frankly and truthfully expressive of its purpose and structure as Amiens cathedral, and much larger; but it is hardly as beautiful. Neither Scott Russell's great Rotunda in Vienna (1873), nor the interior of the Liberal Arts Building at Chicago (1893) was comparable in beauty with (let us say) Walsingham's Octagon in Ely Cathedral, though quite as frank and truthful in design and grander in scale. On the other hand the French, a people by nature artistic, have produced architectural ironwork marked by real elegance of line and charm of detail. The difference in quality springs from the difference in artistic genius, not from difference of fundamental principle.

If, now, we are asked to express an opinion with regard to the application of Gothic design to modern architecture, the answer must depend largely on what is meant by Gothic design. It would seem that in much of the current discussion and criticism it is the forms of Gothic architecture that are in mind, not its principles. But these forms were continually changing wherever Gothic architecture was a

## THE MODERN ARCHITECTURAL PROBLEM

living art. The collegiate architecture of the English universities in the fifteenth century employed forms totally different from those of English fourteenth century churches, because the English builders of the fifteenth century still practiced according to the true principles of Gothic logic. In Italy, on the other hand, although Gothic forms were used, the principle of design always remained that of the classic ages, modified by new ideals developed in the tenth and eleventh centuries. The forms used were a mere fashion, a dress applied to buildings planned on traditional lines and built in traditional ways.

If, then, it is a question merely of using Gothic forms, fitting them as best we may to modern buildings, and planning these with the idea, from the outset, of using those forms, it is clear that we are, after all, proceeding not upon the Gothic but upon the classic principle. We are doing precisely what the Romans did when they adapted Greek forms to arched and vaulted structures, and designed these with the definite intention of using those forms. The result abundantly justified the procedure. It is a perfectly reasonable procedure, and particularly so where, as was the case with Roman architecture, and is usually the case with modern architecture, the prevalent and natural way to build is to erect a structural framework or core of durable but unsightly materials—concrete, rubble, or brick—which requires to be dressed in a more presentable outer vesture, whether of marble, cut stone, terra-cotta, plaster or wainscot. This is what the Creator has done in the design of the human body, concealing its unsightly interior mechanism and framework within the exquisitely beautiful outer covering of the skin.

Let us not imagine, then, that in using Gothic forms in and upon structures not at all Gothic in construction, we are reproducing the Gothic procedure. We are using, after all, the Roman method, but in buildings whose construction employs materials and combinations never used in Rome, and with forms developed in other lands and ages. The real question, therefore, between our use of Roman and Gothic forms, is a question of appropriateness, fitness, adaptability, and final artistic effect. From this point of view the answer may vary with each separate case. The new school buildings of New York City illustrate the fitness of the English collegiate forms to modern scholastic purposes, and it is this fitness, and the beauty of those buildings in which they have been used with artistic judgment and taste,



## THE MODERN ARCHITECTURAL PROBLEM

by such masters as Mr. C. B. J. Snyder, George B. Post, Cope and Stewardson, C. C. Haight and others, that have commended these forms—this particular “style,” in the narrower sense—to so many designers of collegiate and scholastic buildings. But if this adoption is to have lasting results, there must be constant progress and adaptation and modification in the details; and it is a pertinent question, for instance, whether the close-set mullions and stone transoms of the English style should not speedily be exchanged for something better adapted to our use of large windows and broad lights.

The truly Gothic procedure is best illustrated in our modern practice in such office-buildings as have been designed by Mr. Sullivan and Mr. Burnham. These are undoubtedly the best examples of a real “Art Nouveau” applied to architecture to be found anywhere to-day. Yet there seems to be no good reason for excluding from buildings designed upon this principle such traditional forms and details as are applicable. We cannot ignore tradition. No age ever has done so. Traditions affected even Gothic architecture. In all styles the structural forms of one period have appeared in a later period as purely decorative features. Our age is the heir of all that have gone before, and whatever will make a structural design more beautiful may legitimately be employed. The “style” of the twentieth century will be recognized not by the use of any one set of details, nor any one type of plan or system of construction, but by certain broad and fundamental characteristics which will be recognized by our descendants whether we recognize them or not, and quite without reference to the historic labels that may be applied to their details.

Personally, I hail the revived use of forms borrowed from Gothic architecture because we have so many kinds of buildings to which they are artistically applicable, and they thus enlarge the resources of modern design. So also do I hail the emancipating influence of the so-called “Art Nouveau” (whereof Tiffany and Sullivan are the true first prophets), in spite of the architectural nightmares to which it has given rise in France, Germany and Belgium. So also do I hail the classic revival which, since 1893, has done so much to give dignity, breadth and nobility to public buildings and to public squares and thoroughfares. Eclecticism—a wise, reasonable, broad and artistic eclecticism—will mark the progress of artistic design in the twentieth century.

## THE MODERN ARCHITECTURAL PROBLEM

### THE ROMANTICIST POINT OF VIEW. BY BERTRAM C. GOODHUE.

**M**R. LAMB'S carefully reasoned plea for the use of the Gothic style in the architecture of to-day is deserving of most thoughtful attention from us all. Not, however, because the condition we face is a new one; rather because it is as old as architecture itself, and as eternal, being rooted in the fundamental differences of the human mind. It is a greater question than that of mere style.

We are all divided, broadly speaking, into two categories: Conservative and Radical; Reactionary and Revolutionist; the Satisfied and the Unsatisfied—if you like, Classicist and Gothicist—though Romanticist seems to me a better, because a more exact, characterization than Gothicist in the present instance. It is not insistence upon style but rather the reverse, an innate impatience of trammelling and, we Romanticists think, quite unnecessary canons, that makes us long for new modes of expression.

Travel, the diffusion of knowledge, and photographs, chiefly the last, are not the altogether unmixed blessings they are commonly considered. To-day we all stand abashed before the greatness of the past, which lies like an open book before us. We think, except where fortunately confronted by some wholly novel constructive necessity, only in terms of what has been. Originality requires more courage and more effort than ever before, while what little there is of it, is, perforce, additionally handicapped by self-consciousness. The naïve is gone forever and, so far, we have nothing to take its place.

The true Romanticist welcomes steel or concrete construction as his brother of the twelfth century must have welcomed the counter-thrusting arch and flying buttress. To this extent he may well be called a Gothicist, even though his "*ave*" to the steel frame and reinforced girder is, to a certain extent, a "*vale*" to the pointed arch and pinnacle.

It is probable that we shall never again have a distinctive style, but what I hope and believe we shall some day possess is something akin to a style—so flexible that it can be made to meet every practical and construction need, so beautiful and complete as to harmonize the hitherto discordant notes of Art and Science, and to challenge

## THE MODERN ARCHITECTURAL PROBLEM

comparison with the wonders of past ages, yet malleable enough to be moulded at the designer's will, as readily toward the calm perfection of the Parthenon as toward the majesty and restless mystery of Chartres.

### THE ARCHITECTURAL AWAKENING. BY SAMUEL HOWE.

I AM delighted to see the interesting article in the last issue of *THE CRAFTSMAN* by Frederick S. Lamb, of New York, on the "Modern Use of the Gothic," particularly to see it at this time, when so much attention is being given to the ever increasing difficulties of building in large cities. The renewed interest in the Gothic as an architectural element is one of the signs of the awakening of architects and public to the importance of this fascinating form of art as a solvent of modern building problems.

It is a significant fact that some architects remember the qualities of the Gothic at this time, and are endeavoring to embody those qualities in their work. The careful examination and analysis of the Gothic shows it to rest on the main principles of building, where the architect approaches the problem from the constructive rather than the æsthetic side. This is a constructive age. The world is said to move in a circle, and there is peculiar significance in its return to the Gothic. The world was never so old as it is to-day, so we have ancient as well as modern authority for this love of the Gothic and of the Romanesque from which it springs. The attack on the patience as well as the equipment of the architect was never so great as it is to-day; his struggles as business man and engineer never more exacting or uncompromising, and that he has accepted the Gothic as an expression of his personality is no small tribute to his knowledge and to his sanity.

Mr. Lamb has referred to the new *Times* Building in New York, where the architect has shown no little skill in the handling of a problem of singular difficulty. The University buildings of New York, Philadelphia, Princeton and Chicago, and the various churches throughout the country exhibit other characteristics; while to the arts and crafts movement Gothic promises to do still more.



## THE MODERN ARCHITECTURAL PROBLEM

Students of architecture, be they professional or lay, will recall the methods of procedure adopted by the builders of the Middle Ages; they note the marvelous vigor displayed by their attack on difficulties, as well as the aroma of tenderness, the delicacy of sentiment, the sympathetic expression peculiarly acceptable to people of refinement, the rude, almost brute energy of the workman shown at every hand, and above all the rational poise as well as the superb handling both of mass and of detail. Nor are they blind to the selection of suitable ornament in proper places. Many buildings of the Middle Ages still defy the ravages of time and the elements, winning admiration, not alone for their intrinsic beauty, but for the strong common sense shown in their construction.

The architect has now to be engineer, business man and financier, or at least to know a great deal in each of these directions in order to hold the intelligent and exacting client for even a few minutes of serious conversation. And when required to design in turn the skyscraper, the loft building, the office building, the hotel, and the apartment house, he realizes the limitations of his knowledge. Remembering which, his awakening to the beauties of the Gothic is worth noting. That he should find time to study it is remarkable, when we consider the numerous subjects upon which he must be well informed. The enhanced value of land, requiring buildings of extreme height to guarantee sufficient financial returns for the investment; the engineering skill required in the knowledge of weights, bearings and thrusts in foundation, side wall and roof to offset the disturbance of equilibrium caused by rapidly moving elevators within, and by railroads without, the building; the difficulties presented by the problems of lighting, heating and the handling of large numbers of people in the given space; the perpetual disturbances known as labor troubles among the "building mechanics" of the present day; the too frequently unreliable condition of building material; the constant changes in methods of construction, driving steel and iron to the scrap heap by means of new inventions and adjustments; the increased danger of fire and the difficulty of combating fire at a high elevation, must all be taken into consideration and must all be reconciled with the fact that there are still some of us who to-day, even to-day, ask that the building shall be beautiful as well as useful and a maker of dollars.

## THE MODERN ARCHITECTURAL PROBLEM

It surely requires no pen to call attention to the new cathedral church of St. John the Divine now slowly rising on the University Heights of New York City, and to the new buildings for the United States Military Academy at West Point, which will occupy a commanding site on the Hudson. Mr. Richard Upjohn, in Trinity Church and Chapel of New York, gave some notion of the value of the later period of English Gothic. Viewing these efforts that have already been made, it would seem that the time is approaching when the full majesty of the Gothic will be seen in this country.

I am not one of those who believe in belittling the claims of the modern Renaissance in an attempt to bolster up the modern Gothic, nor for one moment am I blind to the broad academic road of the Beaux Arts Society of France, which has been of such timely service in replanning cities, parks, schools and halls. Nor have I any quarrel with these gentlemen because they essay to enrich their work with the details of the architecture of classic Greece. They have been and are yet rendering most valuable assistance to the public.

In this love of Gothic the needs of the moment prompt us to look around for such men as M. E. Viollet-le-Duc of France, H. H. Richardson of America or E. W. Pugin of England, and to ask for men of equal strength and enthusiasm.

In spite of the prate of coöperation man remains very individual. The Gothic invites strong personalities; it encourages, it fosters, it wins them with its infinite charm. And yet I feel that so few of us know anything about it. What can we do? We can at least follow the advice given by Felix Adler in a recent lecture on ethics, and "reduce the number of ignorant people by one."

EDITOR'S NOTE.—Last month we reproduced a view of the new chapel at West Point as one of the illustrations to Mr. Lamb's article on the "Modern Use of Gothic," but, being an ecclesiastical structure, it hardly lent itself so well to the pointing of a moral as does the accompanying picture, which shows a building that is also part of the reconstruction of the United States Military Academy now in progress from designs by Messrs. Cram, Goodhue and Ferguson. This is a group of purely secular buildings from which it will be seen that the designers really practice what one member of the firm preaches in another page of this number of *THE CRAFTSMAN*.

REPLY TO MR. FREDERICK STYMETZ LAMB  
ON "MODERN USE OF THE GOTHIC; THE  
POSSIBILITY OF NEW ARCHITECTURAL  
STYLE." BY LOUIS H. SULLIVAN



It is too evident that Mr. Lamb is making a special plea for Gothic *as* Gothic. In so doing he differs not a whit, in principle, from one who makes a plea for Classic *as* Classic. Psychologically the plea is the same in either case, in this, that it takes for granted we are to accept, as alive, objective results the subjective causes of which have gone beyond recall.

In either case the pleader persists in regarding historical architecture, not as the living thing it *was*, but as a fetish within his own mind.

The flaw in our current architectural reasoning (if reasoning it may be called) lies in the fact (curious enough, to the logical mind), of a persistence in refusing to discriminate between *was* and *is*; and this,—in open view of the clear truth that nature, which surrounds us with its life,—always thus discriminates with precision. Hence with each discussion comes merely an added and ever-futile attempt to detach an art from the civilization which gave it birth.

Mr. Lamb discriminates between the plasticity of the Gothic and the fixity of the Classic, as he sees them; but he fails to balance his statement by a recognition of the tranquillity of the Classic and the restlessness of the Gothic,—both considered in their original manifestations.

He perceives that the Classic art when applied to modern American conditions loses dignity and becomes increasingly restless, even to the point of torture, as the conditions become more and more *specifically* American;—that is to say less and less Greek or Roman. And yet he affects to believe that Gothic art by the magic of a name will have a different fate!

In other words he complacently suggests that Mediaeval thought is really more American than the thought of Greece or Rome—meanwhile completely ignoring the possible suitability of twentieth century thought for our twentieth century conditions and demands. In other words, Mr. Lamb would deliberately throw over his



## REPLY TO MR. LAMB

shoulder the wonderful riches of modern thought, in order that he may have dalliance with Gothic detail.

All such special pleadings are beside the mark, and do not in the least touch upon the real problem.

This real problem is practical and immediate, and concerns the actual thinking-power of an architect, when such thinking is put to the test of simple terms.

Our real, live, American problems concern neither the Classic nor the Gothic, they concern *us* here and now.

They concern our actual, present ability to see straight, think straight, and act straight.

All this talk about Classic, Gothic, Renaissance, etc., merely indicates *inverted* thinking, and has nothing to do with *our* case. Our case is the big urge of American life as well as its many lesser urges.

When once we realize this, that instant we will have discovered a prime fact, and all historical architecture will thereupon become a secondary fact in our thought; for our thought will then have crossed the threshold of artificial thinking and entered the life-domain of natural thinking.

The primal elements of architecture are the same to-day as ever they were since the dawn of things; namely, only three—pier, lintel and arch. All other forms are secondary, tertiary, quarternary, or further derivatives of these original and elemental three.

The architectures of the Egyptian, Assyrian and Greek, based on pier and lintel, reflect, each, in its way, the nature of the three civilizations.

The Egyptian pier and lintel were results of what the Egyptian thought; the Assyrian, of what the Assyrian thought; the Greek, of what the Greek thought. There came a time when a certain section of men had other thoughts, very specific in nature, and Gothic art arose in response to Mediaeval thought.

Now in the course of time there has arisen a new people, in a new land called America. A land that but a few short centuries ago lay sleeping and dreaming, silent and alone amid the waters upon the fair round surface of the earth. This people at first few, rugged, hardy, fearless, increased marvelously in numbers. So rapidly, thoughtlessly and loosely did they organize and prosper, that disintegration (as was inevitable) kept a gaining-pace within their minds

## REPLY TO MR. LAMB

and their social structure, and, hence, corruption steadily worked an ascendancy, until now, at the height of their prosperity, they have also reached appalling depths of moral degradation,—and virtue is found in hiding.

This condition of heart and mind explains the pathology of our American architecture. That architecture *is* what the American people *think*.

Corruption has gone so far, that it is time for a reaction. Not a trivial reaction from Classic to Gothic; but a fundamental reaction from irresponsibility to responsibility; from irrational to rational ideas; from confused to clear thinking. It is time for the nightmare of our feudalism to end, and for us to awaken to the reality of healthful life.

Nor need any man fear that an art of expression will fail him merely because he is honest and thinks simply. On the contrary, such art of expression will come to him inevitably and spontaneously, just because his thoughts are clear and natural.

Nor need any man assume that this means the extinction of intuition and imagination. On the contrary, simple thinking, simple fearlessness of truth awakens these greatest adjuncts of the power of reason, reveals their nature, their normal healthful use, and the fluency and power of the great Life from which they draw their sustenance,—and which is unitary.

To discuss architecture and ignore life is frivolous.

To discuss American architecture and its possibilities, while ignoring the repressive force of feudalism and expansive force of democracy, is sheer lunacy.

That the educative forces surrounding the architect have been and are unfortunate, is but too true.

The net result has been to foster in the selfishness and egoism of the architect, the irresponsible notion that he need not think, and need not be a man; that the real, the spiritual interests of his people do not concern him.

Therefore is all special pleading for Classic, Gothic, or any other “ic” or “ance,” irrelevant, immaterial, and inconsequential.

What is of consequence, is vital direct thinking stripped of all hypocrisy, pedantry and dilettantism.

Our need is for fresh air and a general mental sanitation.



ENTRANCE TO ARTS AND CRAFTS BUILDING AT MARBLEHEAD, MASS



WEAVING ROOM IN ARTS AND CRAFTS BUILDING





RECEPTION ROOM IN ARTS AND CRAFTS BUILDING



POTTERY ROOM IN ARTS AND CRAFTS BUILDING

## WHERE WOMEN WORK AND REST. BY MARY H. NORTHEND



HANDICRAFT shop and a sanatorium retreat combined is the unique institution of a little Massachusetts town, which from an experiment of a few months ago has leaped to a pronounced success.

Upon a rocky promontory jutting into the harbor waters of picturesque old Marblehead stands the handsome building which was dedicated last June to this novel enterprise. It is ideally situated from both a scenic and a hygienic standpoint, with its spacious verandas open to the invigorating salt winds that sweep in from the sea and commanding views of surpassing loveliness for miles along Massachusetts Bay shores. Yet the fascination of its interior is such that the visitor for a time forgets the charm incidental to its site.

The idea of a suite of rooms equipped with handicraft facilities where women convalescing from nervous prostration might be agreeably employed a portion of each day, originated with a Marblehead physician who has made and is making nervous diseases a special study. A limited number of robust and vigorous young women of the town were to be admitted to the work of the institution in order to promote the growth of that tonic cheeriness so essential to the recovery of neurasthenic sufferers.

The delightful quarters of the Bay View Yacht Club, which had previously been remodeled for a summer dwelling, were available, and the promoters of the scheme bought them and proceeded to make such interior changes as would fit the rooms to their purpose. With such alterations completed, the building was ready for occupancy early in July. The technical management was given into the hands of Miss Luther, formerly in charge at the Hull House labor museum at Chicago.

It was at first deemed practicable to use a part of the building as a home for patients, but with the swift growth of the industrial interest, requiring unanticipated space, patients were soon given accommodations outside, and the shop itself was reserved for manual training and social gatherings.

The ground floor, which is divided into a series of connecting rooms, is utilized solely as a workshop. Here the weaving of rugs, clay modeling and wood carving occupy the attention of the workers

## WHERE WOMEN WORK AND REST

during the morning hours, which are set apart by the management, not only for employment, but for cheerful and healthful associations. Trained assistants are there to help the novice, who is always an interested learner. There is a certain fascination in watching the growth of beautiful articles beneath the hands, which appeals irresistibly to the average woman. For this reason it is often difficult to detect from among the eager, animated faces, just who are the patients, and who are the workers requiring no divertisement.

**T**HE weaving of the rugs on hand looms, which are practically noiseless, is a process which involves distinct concentration of attention. Denim in narrow strips, alternating with those of cotton cloth, are interwoven in such a manner as to give a charming effect. Soft greens and blues are the favorite colors. The process of dyeing with the indelible vegetable dyes is one which the management has not as yet entrusted to a pupil.

On a low chair in front of a fire-place sits a young girl busily engaged in spinning, for all the world like our grandmothers of old, and nearby stands a girl engaged in the weaving of a piece of linen which is to be made into a frock for summer wear. Another loom shows the warp of a dainty counterpane in herring bone stripes of indigo alternating with white. The cover, when completed, is made from three of these stripes and is ornamented with a long knotted fringe, which gives the effect of amplitude so dear to the souls of Colonial dames.

A cream white rug, besprinkled with conventionalized pale green fish, another of old blue with stripes of lighter shade, table scarfs of odd patterns, and many other interesting productions bespeak the use to which those old-time looms are put after having been rescued from their long years of idleness in dusty attics.

But the clay modeling department is perhaps the one which stands in highest favor, dainty vases, candlesticks, odd shaped pitchers, ink stands, and innumerable trifles of bric-a-brac spring up as if by magic from the deft fingers of chattering girls and women, intent upon their creations yet finding time for a gay jest or story. An exquisite bowl, ornamented with cuttle fish, another with an octopus trailing long feelers over the sea green surface; a lamp, ornamented with dragons, and a bon-bon dish covered with wild roses, are among the



## WHERE WOMEN WORK AND REST

articles which stand upon the table which shows the finished work. Busy with block and drill, a young woman is carving an ivy leaf design upon the lid of a box which Pandora might have been excused for opening, so beautiful is its shape and its dark satiny surface.

The lack of jarring sounds, all noisy branches of handicraft being excluded, gives a grateful sense of restfulness which is in keeping with the whole atmosphere of the place.

THE entrance of a physician and the withdrawal of some of the workers to the rest rooms, where muscles and brains may free themselves from all strain, draws attention to the upper floor, which is admirably designed and furnished for this purpose. Surrounding a large, square hall are several rooms, fitted with couches and reclining chairs, and overlooking the harbor waters, its four great windows admitting a flood of sunshine, is the sitting room. In a storm the scene is most exhilarating, as the spray dashes far up the cliffs and spends its fury upon the window panes, and the roar of wind mingles with that of water.

The floor of polished oak strewn with rich hued rugs, the solid Mission table covered with magazines of the hour, the artistic willow chairs, give the room a homelike air quite unusual in an institution. The walls, wainscoted in cartridge paper of deep sage green, have a narrow shelf at the base of a delicate frieze, which relieves the effect of excessive height and furnishes a place for displaying gay bits of raffia work which come from the hands of the pupils. These articles with others are sometimes offered for sale, and are eagerly sought by the wealthy summer residents along the North Shore, who have taken a lively interest in the enterprise. Some of them even drive up from their homes during the summer months to spend a few hours daily in learning the methods of manufacture of the articles produced by the institution's pupils.

Every Tuesday the house is thrown open to guests, tea is served, and the assistants take pleasure in answering all questions relative to the institution and its work.

Although this enterprise is now in its infancy, and doubtless many changes and improvements will suggest themselves with its growth, its immediate success would seem to indicate that it has met a need which may exist in many towns and cities throughout the country.

## SAVANNAH'S HISTORIC SACRILEGE



NEW objects are more interesting and attractive to the traveler in Europe than the ancient and historic buildings that have come down to our day. Pick up Baedeker, Murray, or any reliable guide, and it will be found that a large part of its pages are devoted to descriptions of ancient buildings, together with the people and scenes connected therewith. More interesting by far to most people than natural scenery are such buildings. This is evidenced by the fact that America possesses more wonderful and varied scenery than Europe, and yet thousands of cultured Americans visit the Old World ere they have done more than curiously glance at limited portions of the New. You remonstrate and ask them why, and the invariable answer is: The United States possesses so few places of historic interest compared with Europe.

This is true, and in the light of its truth is it not apparent that the highest wisdom, the broadest, truest patriotism demand of us that we scrupulously preserve every stone, brick, beam and tile of all of our buildings that can in any way legitimately be called historic?

Think of what Mount Vernon will mean to Americans a hundred years from now, or Faneuil Hall, or the Alámo at San Antonio, or the old Franciscan Mission buildings of California, Arizona and Texas. We received these ancient and historic buildings as sacred trusts from our predecessors. We had a right to them. Our early history was enshrined in them, and we should have lost much had they been destroyed before our time. Ruskin, in his "Seven Lamps of Architecture," eloquently depicts the educative value of all such buildings. They are memorials, reminders, educators of youth none the less potent because silent.

That some do not see or feel the power reposing in these historic structures does not relieve them from the responsibility of faithfully discharging the trust devolving upon them. And history clearly teaches that all civilized peoples regard the proper conservation of such buildings as objects of the national care. For, by and by, they become the possession, not only of the nation, but of the world. While the law gives "the world" no "legal" rights that the actual guardians of the properties are "legally" bound to respect, there is an unwritten law that has moral force and power demanding observance, that all nations sensitive to their honor will studiously guard, and preserve.



THE OLD EXCHANGE BUILDING, SAVANNAH, GA





THE NEW CITY HALL, SAVANNAH, GA.

*Courtesy of Mr. H. W. Wilson*

## SAVANNAH'S HISTORIC SACRILEGE

ALL this protest has been but a prelude to the statement that one of America's municipalities has recently been guilty of this serious — though perfectly legal — misdemeanor. Possibly with the best intentions in the world the city of Savannah, Georgia, through its duly constituted officials, recently tore down its old City Hall to make way for a new and modern building. The old building was a century and six years old and was built largely through the efforts of Mayor William Stephens, who, August 18, 1715, gave notice that he would "propose a scheme for building an exchange in the city without expense to the citizens, and for public and private purposes, which will be not only useful, but ornamental."

His plan was a stock company, and the building was originally intended for a Merchants' Exchange. The city was one of the first stockholders and finally, in 1812, absorbed all the stock and became sole owner. Then the building was made the City Hall, though it retained its old name of "Exchange" until its demolition.

In architecture it was simple and artless in the sense that a sweet, beautiful and naturally-acting child is artless. It had "a quiet double row of pillars in front, a plain gable above, then a square clock tower and an arched belfry and steeple at the top." As has been well said, "it was an exhibit of the simple life of people who did not have to be told what the simple life was."

It is freely conceded that around it centered a great deal of the history of Savannah. Some claim that it has more historic memories than any other building in Georgia. *The Savannah Morning News* says: "In the infancy of the building the belles and beaux of the little city danced there, and at several times rooms were granted temporarily for school purposes. For many years it was the center of the social life of the community. The City Council leniently consented to its use for popular amusements. For many years the Custom House and postoffice were in the Exchange. The old Georgian office was in the building in the early '50s, and in it was probably the first printing press erected in Georgia. For years, too, a portion of the building was occupied by commercial houses. The Council chamber, or 'Long Room,' as it was popularly known, was utilized on public occasions for meetings, for the reception of distinguished visitors, and as a suitable place where the honored dead might lie in state. Aaron Burr, Presidents Monroe, Polk, Fillmore,

## SAVANNAH'S HISTORIC SACRILEGE

Arthur and McKinley, General Lafayette, Henry Clay, Daniel Webster, Jefferson Davis, Admiral Dewey, and other great men of the history of the republic there met and received Savannahians."

In the old Exchange steeple were a venerable city clock and fire-bell, the clock bearing the inscription: "Built by John Thwaites, Clerkenwell, London, 1803." From the Exchange balcony military reviews used to take place, and it was here that the gallant and tireless Sherman, after his "March to the Sea," stood and reviewed the Federal army.

**B**UT in their wisdom the "City Fathers" of Savannah have seen fit to destroy the old building and are substituting in its place a new and modern structure. One newspaper, in commenting on the difference, says that "in the methods of building the two structures, is seen the contrast between the caution and poverty of the early nineteenth century and the bold confidence and wealth of the twentieth century."

We think the comparison singularly infelicitous and unfortunate. To insure national stability it is essential that we return to the carefulness and simplicity of our forefathers. Bold confidence and wealth are not always safe guides to architecture. The greatest masters have not always reveled in bold confidence and wealth. These have often contributed largely to the debauchery of true art.

Yet we would not for one moment have our readers deem us indifferent to the claims either of convenience or of modern art. That the old Exchange was not suited for its modern uses was undoubtedly true. But could it not have been conserved, used as a museum, and thus handed down to posterity as one of its most precious historic heritages?

(The Editor of THE CRAFTSMAN begs to express his thanks to Mr. G. A. Gregory, managing editor of the *Savannah Morning News*, for the photographs which illustrate these comments, and for the facts upon which they are based, though he is in no way responsible for the criticisms therein contained.)



## A MONOGRAPH ON MONOGRAMS, WITH EXAMPLES BY THE AUTHOR. FREDERIC FLAGLER HELMER



FROM the fact that we each accept and cherish a name, made up of surname and Christian name, with perhaps a middle name as well, it is evident that every man, no matter how democratic he may be, has at heart the desire and in experience the need, which of old time prompted and maintained heraldic devices.

Heraldry was not affectation. It was grounded upon demands as practical as those which bring out commercial trademarks and registered signatures in the field of business competition to-day. It was fortunate indeed to have been developed by art in such a way as to have become a splendid system of decorative symbols, fit to have part in the romantic tournaments and pageants of a picturesque period, but it was nevertheless originated for the purpose of marking man from man and class from class, together with the aim of giving each a means of publishing his achievements; not, as now, through the newspaper and by the services of a press agent or advertising manager, but by being "decorated" at the hand of his liege or a royal college of heralds, and being allowed thereafter to "bear" signs indicative of his loyalty or merit.

The right to bear a coat of arms was granted by royal patent—which shows a similarity in fact as well as in term between a nobleman's title and a business trade name, while the blazon of a man's arms, that is, the description of the shield and crest as given him, was couched in terms of so peculiar and concise a phraseology, and at the same time with so much exactness, that it would be well if modern legal forms could be on some such system.

Heraldry was not a mere fad, as now, unfortunately, it has become to a great extent in this country where there is no supervision or restriction of a college of heralds. Its distinction is often assumed here without authority; its fashion is changed at mere whim, and the manner of wearing or displaying the arms or the crest is often proof of complete ignorance of heraldic custom.

But we still ardently desire to use the insignia of heraldry for two reasons; to have a personal mark which is dignified and distinctly one's own, and to have for use in marking one's possessions some symbol that is not only individual but decorative. Both of these wants

## A MONOGRAPH ON MONOGRAMS

heraldry supplied, and we have to mourn its decadence, just as we have to deeply regret the loss of many other beautiful and desirable customs and products of ancient times which for one reason and another modern life has not been able to keep.

Yet the desire for distinction or individualization is not lost. It is of human nature. And with the increasing numbers of men and women crowding upon the earth, with their more frequent goings and comings in all lands, and with the rising of the common people to the place of rulers, it would seem that the need of identification of the individual is even greater.

NOW, coats of arms have not been the only insignia which people have borne as individuals. There is the seal; there is indeed the name, at once indicative of family, and specifically personal. In fact the name is older than heraldic blazon, and to that we may consistently return when a dearth of kings puts coats of arms and crests out of practical possession.

The arms, some say, were a clever artistic substitute for the written name, which many of our illustrious ancestors did not deign to pen. Whether they could or not, is an impertinent matter, for with arms blazoned upon castle front and upon the walls within, upon banner and tapestry, upon armor and coat, there was little need of spelling the name with inglorious letters. Letters were for the scribes, a class by themselves who were engaged to copy books and prepare documents. They, indeed, might pen names, but the man of affairs, to give legality to any official paper, had to affix his seal, which spoke far more loudly and distinctly than could any quiet characters of ink.

The crest, anciently, was designed for identification in the field. From its elevated place upon the helmet it would catch the eye of any beholder. It would proclaim the knight to sentinels stationed across moats and in high turrets, or to friends and combatants in the thick of battle, where with vizor closed the warrior might be steering his way toward the enemy like a modern steel-clad man-of-war with crew below hatches and flag signals flying at the mast head.

But to-day we presumably can all write our names. We have discarded shields even in warfare; we have given the flag over to governments and institutions; we are now out of the habit of wearing

## A MONOGRAPH ON MONOGRAMS

crests on our head gear—that is, we of the sterner sex—and few of us, frankly, because of long mixing of nationalities and a carelessness in the culture of the genealogical tree, can tell where to look for an authentic crest or arms for ourselves, or even fix certainly upon any ancestor who had the distinction of employing a blacksmith as his tailor.

Kings who supply the credentials of knight and herald, are becoming fewer in number, so that the output of the heraldic business must of necessity fall behind the demands of increasing population. Particularly, we of the United States, by a deliberate action in 1776, cut ourselves off from all possible continuation of heraldic favors.

**O**UR names abbreviated to their first letters form initials. Initials, worked into a close group or a single character, become the monogram. If now under a republican form of government and holding theoretically that all men are created equal, we are forced to abandon the feudal scheme of heraldry and all things that go with it, we have still our names and their derivatives, the initials and the monogram.

The monogram is the democratic crest. In a certain sense, the entire name may be said to stand for a coat of arms, since it marks the family as well as the individual, but the monogram, like the heraldic crest, is something over and above the name or arms themselves, and is, or should be, a distinct personal mark, a simple device which instantly proclaims the one who owns it.

The monogram is essentially democratic. Simply founded, through the initials, upon a man's name, to which all the world must admit he has a right, it is developed, not by a college of royal heralds, but by the man himself or any designer he may choose. In one respect unlike the coat of arms, it does not declare that he has descended from any man more illustrious than himself, nor that he has ascended from any blood-spilling warrior of a less chivalrous "age of chivalry," but blazons the fact merely that he is one particular man, distinguished only by having fallen heir to a parental gift of certain alphabetical characters which are the first letters of his name. With a non-committal dignity, it admits, in harmony with the spirit of our day, that the man is no more than he makes himself. But if



## A MONOGRAPH ON MONOGRAMS

the initials express the man algebraically in letters of unknown value, it rests upon the monogram to rearrange the factors and so state the problem as to express something of the personal equation—the character of his taste, at least.

The monogram should be more than merely the closely assembled initials. It should be essentially a unit, like a short familiar word which may be recognized, not simply by spelling out its three or four letters each time it is seen, but by a peculiar shape or effect of its own. It should be a design, not a mere arbitrary combination of characters; and by applying art to this pretty triviality which we have used for marking stationery, silverware and a few other things, we may find a substitute for the departing crest or armorial charges, the extinction of which puts us to such a loss when we are designing objects that we would link by some symbol to the person who is to have and keep them.

It is fully possible that the monogram may be made a device quite as attractive in form as the conventional fleur-de-lis, Tudor rose, trefoil or quatrefoil, cross pattee, cross crosslet, the saltire, the "label," or many other heraldic "properties," and that each may be made essentially different from all other monograms even though certain initials may be common to many people. That the device is to be composed of letters need not halt the designer, for a recollection of the wonderful effects obtained in Arabic inscriptions will assure him as to possibilities, and a thought farther of the interesting forms of Japanese and Chinese characters will also give light on the task. Not that monograms must conform to Arabic, Japanese or Chinese patterns, but that such suggest by their excellent treatment that art is not fatally restricted when natural forms are denied it.

If the monogram is to take the place of the crest, it must be a simple, artistic and striking symbol. It must be original enough to bespeak one person alone, and to recall that person whenever it is seen. Whether or not it must plainly show the letters of which it is composed is a question on which opinions must differ.

Thus monograms may be classified as of two kinds, those which group or join together distinct letters and those which metamorphose the several letters into a single device. For the latter there is already the term cipher, for the former the term "grouped" may be given, yet if a monogram is a mark done with one writing, that is, if it is a

## A MONOGRAPH ON MONOGRAMS

single character, why preserve so jealously its components? It is possible to make ciphers with letters intact and easily traceable, but the designs thus created are not likely to be so unique nor their serviceability so great as when freedom is accorded the designer to produce a monogram by a transformation of the initials rather than by a combination of them.



The initials, however, must always be the basis of the design. This is an axiomatic principle of monogram making. Following this, as equally reasonable, is the warning that superfluous lines that may in any way suggest additional letters must not be introduced.

Popular judgment will uphold the dictum that the initial of the surname should dominate, if any letter is to have superior size or distinction in the design. The "middle" letter or letters of the name should be least important.

Crossings should be made if possible with well open angles, and three lines should hardly be allowed to pass through any one point. This is on the authority of practical designing. It seems from observation of monogram work that a portion of one letter may well be used at times to form part of another letter, but adjacent letters that do not combine should be clearly separated. Beyond these there may be other rules, but they will doubtless be of the individual's choosing and will be essential only to his own particular manner of working.



Monograms may be further classified, if there ever arises need of more analytical description, into subdivisions of "group" and cipher monograms. "Group" monograms for instance may be of "simple succession"—a mere conforming of initials one to another as they stand in order; or "rearranged but unfretted." The "interlaced or fretted" monogram is a common form of the "group" class. A monogram might be termed "joined" or "ligatured" when it is bound together by extensions of the letter terminals.

The cipher blends the forms of the letters, or connects them more intimately one with the others than in the "group." A monogram could hardly be called a "group" where it is a character in which the letters have become transformed in the making of the design, and, united, are




## A MONOGRAPH ON MONOGRAMS

very much subordinated to the pattern they combine to make. In a certain sense a monogram of this type may be called fretted, but it is not similar to other examples of "fretted," for no initial taken separately in such a design, or removed from it, would appear properly formed as an individual letter. Its interlacing has made it a part of an indivisible design.


In other monograms we have "combining" or "double-duty" lines. These "combining" lines are common in cipher monograms, but many of these latter belong also to another and far more distinctive class,—that of the "single line."

The "single line" monograms are made under a somewhat different and much stricter interpretation of the term. It is assumed here that one line only is to be employed, that this is to be continuous, that it is to describe the letters one after another in their proper order, and that no circuitous sweeps or awkward retracings are to be made between letters, but that when one letter is finished the next must be begun apparently without hesitation. The result is that,

 beginning with the first stroke, the eye is led letter by letter through all the initials to the end, so that no mistake as to order can occur if once this clue is recognized.

The making of "single line" monograms becomes quite a puzzle in some cases. It is, nevertheless, a fascinating task, circumscribed though it may be by several restrictions in addition to those laid upon monograms in general, for to the designer it appeals as a sort of artistic exercise, like the writing of a fugue or canon in music, which gives satisfaction to the composer when he carries out in a pleasing manner something which was difficult from being so beset by rules.

Now these rules, which have been given in preceding paragraphs (excepting perhaps those applying to the use of the single line), may be taken as the basis of an art, or phase of art, which is worthy of fuller development. Monograms are obviously of various kinds,

 but some of the kinds have not been sufficiently used, while others have been misused. We have used them carelessly or flippantly in the marking of certain kinds of articles belonging to us, that is, we have let our monograms be designed for us without attention to the form, and allowed them to differ according to the engraver. In fact, we



## A MONOGRAPH ON MONOGRAMS

may have from half a dozen to a score of different designs even in one particular class of monograms, all probably overburdened with scrollwork of a very common sort, which have been ordered either by ourselves at various places or by friends who have given us gifts supposed to require marking.



True it may be well for one to have two or three monograms of distinctly individual classes to be used for different purposes and to be worked in different media, but it would be well not to have many different ones of a single class, as we do for instance upon silverware. A monogram may be made larger or smaller, without disturbing the character of its design, but these variations are not the differences that may be found usually in the marking of a set of forks purchased at one time, and the silver objects for the dressing table purchased at another, though both are in script and scrolls.



The monogram should be carefully made, of a striking pattern, a mark which one can feel is a credit to his taste, and that can be taken as a decorative *motif* in the ornamentation of all sorts of things. It was the decorative value and common use of heraldic devices which makes us regret so keenly the decadence of armorial art.

It is not only in the marking of silver table ware and stationery, dressing table utensils, umbrella handles, the backs of watches, matchesafes, fobs, lockets and such things, that the monogram should be employed. It would be well to take it more seriously. If in a practical manner we make use of the monogram in design, employing it in some such manner and to some such extent as the crest and armorial charges were used in days long gone, or indeed in the houses of some noblemen of foreign countries at the present time, we will find this little triviality becomes a thing of importance and usefulness, worthy of a consideration never before given it. The armorial insignia of a householder in former times appeared through his whole establishment. It was not only upon his banner, his shield and his tabard, but it might even be woven into his tapestries, tooled into his book covers, pressed into leather upholsteries, carved into newelposts, lintels and other woodwork, hammered into iron



## A MONOGRAPH ON MONOGRAMS

gates, railings and brackets, cut into stone on the face of his castle, upon the sun dial or on the posts of his balustrades. It might be a lion, or a spray of flowers, a dragon, a bird, a gauntlet, a dagger, a flame, a mermaid, a wyvern, anything under the sun or something not under the sun. But this crest (or perchance it would be a charge taken from the shield) might be found to occur over and over, treated delicately or boldly, made large or small, according to place and material, but with a vast amount of skill.

We mourn the loss of personal insignia in these days of renascent craftsmanship and renunciation of rococo and fuss. We desire appropriate *motifs* in design rather than anything purely conventional and common. We love to emphasize individuality, to make the house bespeak the householder and the furnishings of it carry out the idea of intimate possession. But armorials in these times appear almost an anachronism, and in this country have too much a smacking of pretense.

But as the monogram, the democratic crest, certainly heralds the man to whom it belongs, may we not institute a new heraldry—the heraldry of republics and free peoples, founded upon the initials of names, authorized by each man according to his choice, blazoned by any artist versed in its simple laws and able to create a decorative mark!

And this heraldry will not jar with present times and customs. Its development will provide richer designs for the purposes to which monograms now are applied. It will open new fields to the monogrammist and provide inspirations for the designer in household stuffs, furniture and personal belongings. It will serve to strengthen the personal note in home furnishing and to emphasize that individuality which we so much desire at present to have infused into things material as well as things intellectual.

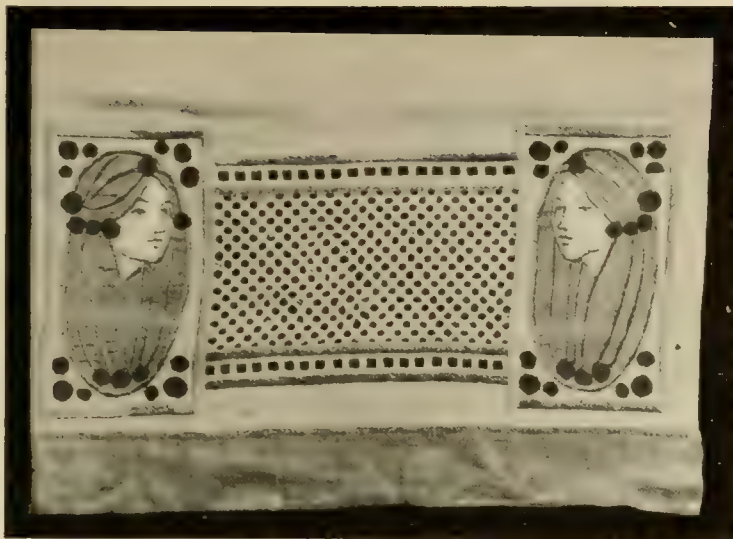


TABLE COVER DESIGNED AND WORKED BY MISS ANN MACBETH



TRAY CLOTH DESIGNED AND WORKED BY MISS ANN MACBETH



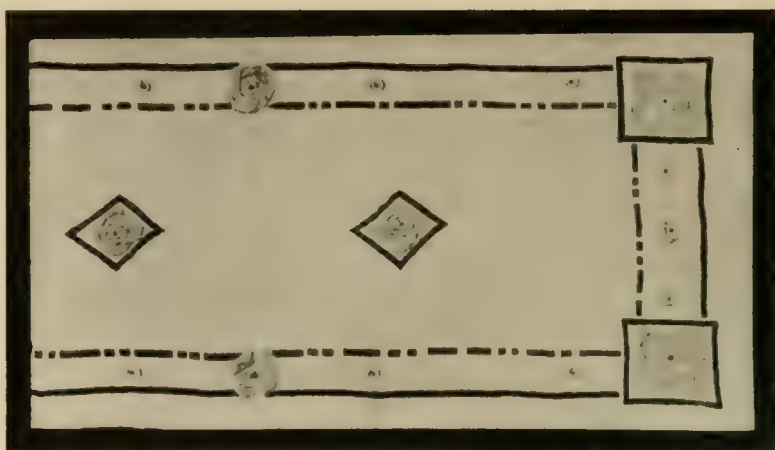


TABLE CENTER DESIGNED BY GEORGE R. RIGBY; WORKED BY MISS ADA HENK

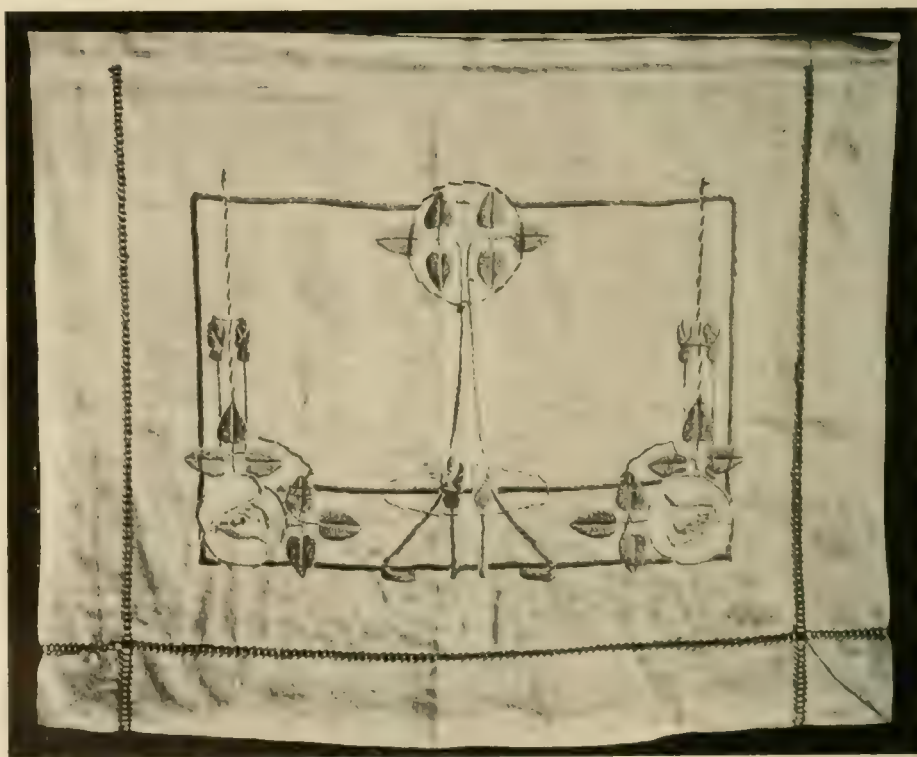
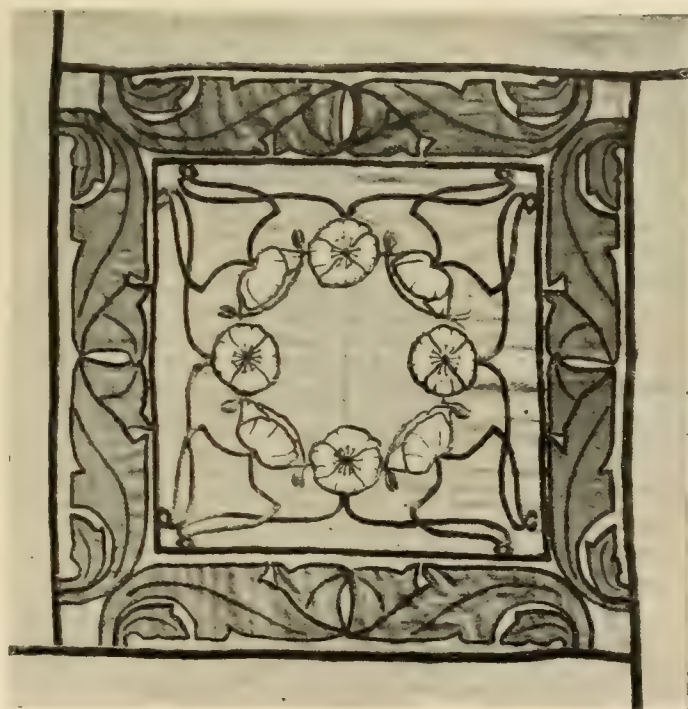


TABLE COVER DESIGNED AND WORKED BY MISS PHOEBE M'LEISH



CUSHION COVER DESIGNED BY BARRY PARKER;  
WORKED BY MISS ADA HENK



CUSHION COVER DESIGNED AND WORKED BY MISS ADA HENK



"THE MEADOW," A PANEL DESIGNED BY E. C. YEATS AND WORKED BY LILY YEATS



DOM COLUM KILLE



DOM BRIDGET

ST. COLUMBKILLE AND ST. BRIDGET, TWO BANNERS DESIGNED BY G. T. B. YEATS AND WORKED BY LILY YEATS



## THE ART OF EMBROIDERY AND THE CLARION GUILD OF HANDICRAFT. BY STEWART DICK



It is always an interesting but often an insolvable question whether the artistic or the utilitarian form of any human activity first made its appearance. It is said with good grounds of truth that man adorned his naked body with patterns of colored earth long before he adopted the use of clothing for the warmth and comfort thereby obtained. But, granted the garments, there seems little doubt that the first use of the needle was entirely utilitarian, and consisted in the rude stitching which held together the primæval robes of skins.

The art of embroidery is usually regarded as being of later date than the invention of weaving, and certainly in all cases where the art appears in a highly developed form this is so; but there can be little doubt that just as the Indian squaw of to-day decorates the moccasins which she fashions out of soft dressed hide, with gay patterns embroidered in colored porcupine quills, so did our far away ancestors adorn their rough garments with some similar gaudy but simple decoration. For this love of bright color and simple contrasts pleasing to the eye, is one of the most pleasant associations of barbarism; its gradual diminution and threatened complete suppression one of the surest penalties of civilization. To retain the mental development of the man, with all the frank joy in the pleasures of the senses that belongs to the child and the savage, were truly to make the very most of life, to combine the advantages of youth and age; and this is the gospel preached by all the great writers on matters artistic.

Embroidery has always been preëminently the woman's art—the art of the home. When man hunted the wild deer over mountain and plain doubtless the woman dressed the skins and fashioned them into the necessary garments, and when we come to later times we still find the same division of labor; man goes forth to his labor until the evening, woman plies her needle at home.

Especially have the women of England been famed for their needlework. In the early and palmy days of the art there was no division between what is known as "plain sewing" and embroidery,—no sharp distinction between the useful and the ornamental. The craftswoman added spontaneously to her work the little touches which

## THE ART OF EMBROIDERY

gave it beauty and marked it as a labor of love. For in those days people had not our modern idea of the value of time, they did not know that time is money, and often let it pass in unprofitable pleasure!

**T**HE great glories of mediaeval embroidery are to be seen in the ecclesiastical pieces, where the dignity of the object justified any expense in the richness of the materials employed, and the piety of the worker afforded the highest stimulus to her skill. Three, six, or even ten years were sometimes spent on one such piece of work, and not only the nuns and inmates of the great religious houses so employed their leisure, but even the great ladies of the castle and the court.

But while these more gorgeous fabrics could only be wrought by the wealthy, yet there is little doubt that even in the abodes of the humble, the spirit of beauty guided the housewife's needle just as it did the mason's chisel or the carpenter's adze, and that ephemeral as the results of her industry necessarily were, they possessed the same sweet and homely beauty which marks all the work of the mediaeval craftsman.

The finest days of the old work were from the twelfth to the fourteenth centuries, before the purity of the Gothic style gave way to the richness and overloading of the later periods. Lower depths were touched in the frivolous inanities of the eighteenth century, but the culmination seemed to be reached in the dull ugliness of early Victorian days.

Of late years, however, matters have improved greatly. Our eyes have at least been opened to the forgotten beauties of bygone arts, we are glad to go humbly as learners seeking to recover at least some part of what we have lost, and there is dawning a brighter hope that we may yet be able to achieve some new and not unworthy development of our own.

Not that even in the worst times the art of embroidery has ever quite died out. Many of the samplers worked by our grandmothers have still the simple and old-fashioned beauty which tradition handed down to them, but the work had grown lifeless and cold; there was need of something to bring it into more direct contact with our modern life.

## THE ART OF EMBROIDERY

THE modern revival of the art of embroidery is of course but part of the great revival of the decorative arts which dates from about thirty years ago, and of which William Morris, poet, craftsman, and socialist, was the central figure. His daughter, May Morris, devoted herself especially to this department; her volume on *Decorative Needlework* is one of the best text books on the subject, and under her tuition many have learned to practice the craft.

But a new influence has arisen of a later date, of which it is hardly too much to say that it has given a new direction to the course of modern decorative art. Glasgow has furnished us with most interesting and striking development in painting since the days of the pre-Raphaelites and it was a happy combination of circumstances which placed at the head of the Glasgow School of Art Mr. Francis H. Newbery, one of their most individual painters. Under his direction the old stereotyped forms of teaching and practice were broken away from. To the study of the best models was added a searching scrutiny of nature, and a singularly bold and direct method of conventional representation; but although the simplicity and breadth of the expression might often appear almost mediaeval in feeling, the vision was essentially modern.

The spirit of Beardsley—at first a marvelous stimulant in its revelation of new methods of technique—for a time cast rather a baleful shadow over the work of the school, and ruined more than one budding reputation, but in the main the feeling pervading its work is strong, vigorous and healthy.

In embroidery almost more than in any other branch of decorative art are seen the fruits of this new departure.

Readers of the illustrated art magazines are familiar with the beautiful work of Mrs. Newbery, which came to us as such a delightful surprise some ten years or so ago, and already she is equaled, if not surpassed by her pupil, Miss Ann Macbeth, now also one of the teachers in the Glasgow School of Art. If one were asked to produce specimens of the best and most typically modern embroideries it is from the work of these two ladies that we should select our examples.

But though it would seem that all the salt of the earth has congregated in Glasgow, yet it is one of the compensating benefits of the



## THE ART OF EMBROIDERY

publicity of this age, that influences spread more easily and rapidly than of yore; that through the medium of the daily press and periodical journal, each new advance in science, literature or art is speedily the property of the whole civilized world. Our art teachers teach not only their own classes but the world at large; our students learn not only from their own special professors, but also, through the medium of the art magazine, from the best teachers all the world over. Indeed one of the chief difficulties of the student is to select; amid a number of influences to accept that which will best enable him to realize and follow out his own individuality.

**I**N the scheme of the Clarion Guild of Handicraft special prominence is given to embroidery for many reasons. The chief aim of the Guild being to bring beauty, by the work of their hands, into the lives and homes of those who form the great body of the nation—the “working classes”—an art which is so essentially an art of the home is recommended by its especial fitness for the purpose.

Then it is *par excellence* the woman's art. Every woman has some skill with the needle; almost every woman has a natural taste in the choice and arrangement of colors.

And, finally, it seems to be something particularly right and appropriate that the art which was of old the pastime of queens and court ladies, should to-day find a place in the family of the British workingman, beautifying his home, and adorning the costume of his wife and daughters.

And it was encouraging to note that at the recent exhibition in Manchester, many of the exhibits were not for sale, but were already personal property, only sent for exhibition. Here one saw a dainty little dress embroidered by a mother for her child; there an elaborate collar, an embroidered blouse and so on.

As a whole the work of the Guild showed much that was full of promise. Occasionally a little crudity was evident, but the work was on right lines, and the general tendency to avoid expensive materials and obtain the effects chiefly by tasteful contrasts of color showed a grasp of the true principles of the craft.

But the Guild has been fortunate in so far as, in addition to other channels of instruction, they have had the coöperation and assistance of so accomplished a teacher as Miss Ann Macbeth. Though not

## THE ART OF EMBROIDERY

an actual member of the Guild, she has not only exhibited at its exhibition, where her work was an object lesson to all craftswomen, but is giving invaluable help by furnishing the Secretary with simple designs for the use of the members, for it is in design that the embroiderer usually is at her weakest.

From the examples here reproduced it will be seen how well, in Miss Macbeth's work, breadth and dignity of treatment are combined with an extreme richness and variety. Especially in the table cover with a design in roses may be seen the perfection of modern embroidery. The simple arrangement of the masses, the beautiful contrast of straight line and curve, the delicate scheme of color, sweet and fresh and dainty as a Japanese print, the play of light over the varying textures of the materials; all combine in one delightful harmony. How much her work has affected that of her contemporaries may be judged from the other illustrations to this article.

**A**NOTHER artist who has come strongly under the influence of the Glasgow School is Miss Phoebe McLeish of Liverpool. Of her work we reproduce a charming traycloth with a design in green and purple which in several particulars shows decided originality. The frank use of a wide stitch is especially noticeable and gives a pleasing broken quality to the line, while the merely outlining of the large roses in color is simple and effective.

Another English craftswoman who showed delightful work was Miss Ada Henk of Stoke-upon-Trent. A very strong example was the table center designed by S. R. Rigby. The forms are here reduced to the utmost simplicity, but the variety obtained by the use of a broken line is wonderful. The colors used were old gold, blue, and dark green, forming a most effective harmony. An excellent piece of work, the cushion worked from the design of Barry Parker was hardly so successful in color, the red of the rose and the blue of the ground not forming a very happy contrast.

Among unattached members Miss Lily Yeats, of the Dun Ewer Industries near Dublin, works in a manner which is quite distinctive and original. As will be seen from the specimen here reproduced—"The Meadow"—the point of view is naturalistic; highly conventional, indeed, as all work done in the medium of embroidery must needs be, but naturalistic in the sense that the intention is not to pre-

## THE ART OF EMBROIDERY

sent an abstract harmony, but to reproduce a natural scene. The effect of the gold of the butter-cups on the green ground is rich and full of a vibrant quality which seems to give an open-air feeling, and the beautiful frieze of flowers in the foreground recalls the work of the old Japanese flower painters. Indeed, the panel, naturalistic and yet full of decorative feeling, seems to be more akin to the flower paintings of Korin and Solotsu and other Japanese masters, who loved to fill the large sixfold screens with similar subjects, than to the work of any of our home schools. A new development of any kind is always fruitful of opportunity, and here Miss Yeats seems to have opened up a field full of promise.

The only fault of these clever and original panels is that they are stretched flat and framed as if intended to hang on a wall and pass for paintings. Surely this is a mistake. Perhaps, however, they are merely so framed for exhibition purposes, and if so I do the artist an injustice. Certainly they should not be treated as paintings, a screen would afford a more legitimate occasion for their use, but they would look still better, unstretched, as a hanging, and the play of light and shade on the slightly varying surface would add still another beauty.

**I**N quite a different style are the ecclesiastical banners designed by J. B. Yeats and executed by Miss Lily Yeats for Loughrea Cathedral, which are decidedly but suitably archaic in treatment.

The London Guild is especially rich in embroiderers. Chief among these is Mrs. Mabel Cox, who, both as a designer and needlewoman, has done good work. The screen which was reproduced in the May number of *THE CRAFTSMAN* was designed by Mrs. Cox and executed by Miss Margaret Chadwick, and is an excellent piece of needlework, the introduction of the metal panel being particularly happy.

Next to the London Guild the Leeds Branch showed the most numerous exhibits, conspicuous among them being an embroidered panel worked by Miss E. Hunter from the design of Miss Ann Macbeth.

Two unattached members, the Misses Sturt, also deserve special mention for the excellence of their work. A panel with a rich design in roses recently exhibited by Miss Barbara Sturt at the Guild of Women Artists' Exhibition is particularly pleasing.



## When the Summer Comes

When the spring grows warm and sunny,  
When we feel all over funny,  
    As if we'd like to grow as flowers grow ;  
When we long to be as free  
As a squirrel, bird or bee,  
    Then there's something Pet and I have learned to know.

For we know the summer's coming  
When the bees begin their humming,  
    When the song-birds in the meadow sing all day ;  
When the frogs by lake and river  
Make the twilight shadows quiver,  
    All the voices tell us summer's on the way.

Then Pet and I go Maying,  
Where the fairy-folk are straying,  
    For arbutus that hides in leaves and grass ;  
Where the tiny bluets glisten,  
And the dainty violets listen  
    For our coming, and the fairies as they pass.

For her roses June is waiting,  
While the dear wild birds are mating ;  
    The blooming fields and hedges lend their cheer ;  
All the Summer voices sing,  
Every green and lovely thing  
    Is glad with us, when summer-time is here.

For we love the sunny hours, Pet and I ;  
All the fairy glens and bowers 'neath the sky.  
Every bud and bloom and blade,  
Every forest, field and glade,  
    With their furry, feathered friends, are friends of ours.

By Hannah Warner

## HOME TRAINING IN CABINET WORK. PRACTICAL TALKS ON STRUCTURAL WOOD WORKING. FOURTH OF THE SERIES



It had been determined to present in this fourth practical talk the subject of woods, their quality and texture, and how to stain and finish them so as to preserve and emphasize all their natural beauty. We have had a number of wood specimens prepared, and these were placed in the hands of our photographer so that he could picture them for our readers. But he has found the task rather more difficult than he supposed, owing to our insistence that the grain and texture of the wood shall be clearly shown. He promises success in later endeavors, hence we are compelled to defer our "wood talk" until the next issue.

While these are to be practical lessons in actual wood-working I deem it of the highest practical importance, even thus early in the series, to give a few suggestions on "Individualism in Design." It is well for the beginner to work from good models designed for him, and to do his work thoroughly and well. But it is equally good for him—and far more important in the end—that he begin to look around at the source of all inspiration, Nature, and think for himself to the end that he create his own designs. A copyist can never be a real artist, no matter what the field in which he works. He may have the greatest ability in the world to alter and change and combine, but if he seeks for his inspiration solely from what some one else has done, he is a copyist and not an artist. It is what we do ourselves, of our own impelling, that is of value to us.

In cabinet making I would suggest the fullest exercise of this free spirit. Think for yourself. Design to meet your own demands. Work out problems of your own. Don't do things in a certain way because other people do them, but because you have decided that that is the best possible way. If you can see a better way go ahead and try it.

Yet here it is essential that one most important principle be not overlooked. Remember this. Never do a thing unless something definite justifies it. Don't follow your own whims, any more than you follow those of other people. Do things because they need to be done. Let your design grow out of necessity. Many of the most strikingly artistic and beautiful things that have come down to us

## HOME TRAINING IN CABINET WORK

out of the past were made simply because the creators met each difficulty in a masterly way as it arose. In other words, they did nothing without a reason. So should you discipline yourself, that everything you do has a clear reason therefor in your own mind.

It must also be distinctly understood that the proper preparation for this freedom, both of the mind and in design and work, can only come to full fruition by compelling your hands to obey you in doing whatever you have undertaken. Do not think for one moment that you can do good individualistic work, until you have demonstrated that you can copy so that the sternest critic must commend what you have done. Bliss Carman never wrote a truer thing than when he said: "I have an idea that evil came on earth when the first man or woman said, 'That isn't the best I can do, but it is well enough.' In that sentence the primitive curse was pronounced, and until we banish it from the world again we shall be doomed to inefficiency, sickness and unhappiness. Thoroughness is an elemental virtue. In nature nothing is slighted, but the least and the greatest of tasks are performed with equal care, and diligence, and patience, and love, and intelligence. We are ineffectual because we are slovenly and lazy and content to have things half done; we are willing to sit down and give up before the thing is finished. Whereas we should never stop short of an utmost effort toward perfection, so long as there is a breath in our body."

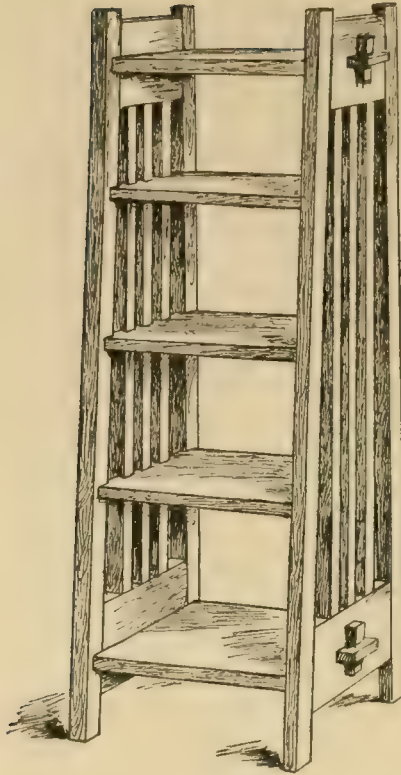
Now that is something worth writing out and hanging over one's work-bench. It is on a line with St. Paul's: "I have fought a good fight," or Robert Browning's emphatic words, where in the preface to his poems he says: "Having hitherto done my utmost in the art to which my life is a devotion, I cannot undertake to increase the effort."

And in spite of its commercialism, its hurry, its apparent disregard of true art, this individualism in art is what the world is looking for to-day. It needs the man who knows what is good, and who boldly declares it, and then stands by his declaration. This is *my* thought, *my* design, *my* work. As one writer has well said: "A blacksmith whistling at his forge may fashion a horseshoe after some fancy of his own and watch with delight the soft red iron take shape beneath his blows; when cold he finds that in some manner he has impressed his individuality upon his work, so that he could pick the shoe out of a thousand, even as he would know his own child among a million."



# HOME TRAINING IN CABINET WORK

## MAGAZINE CABINET



**T**HIS is a useful piece in any living room where loose papers and magazines are apt to accumulate. The purpose in making it larger at the bottom is to attain greater symmetry and to give the idea of stability. A perfectly vertical stand would appear narrower at the bottom than at the top.

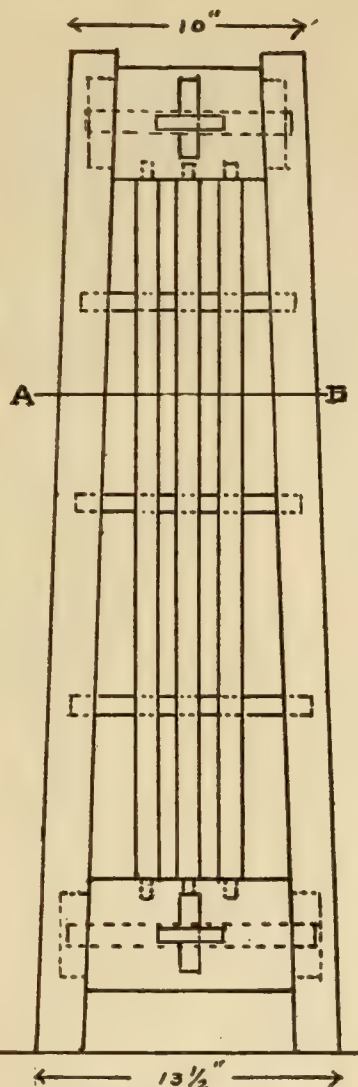
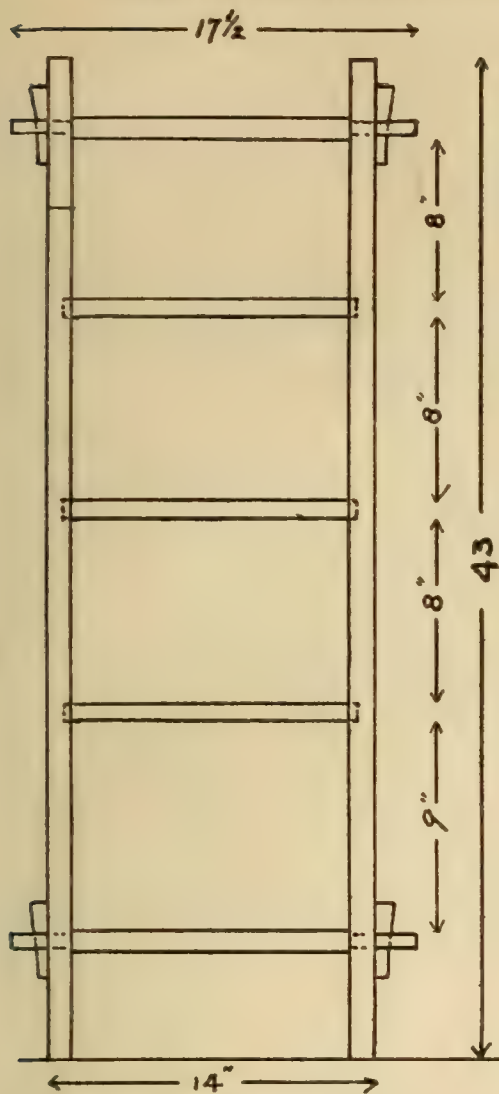
Put together the entire end first, then the shelves, the top and bottom ones, however, being last. Do not drive the keys in tenon holes hard enough to split the wood. Note that the three center shelves are slightly let in at full size into the posts and end up-rights.

As such a stand may need to be moved, it is appropriate that it be made of soft wood if desirable. Whether of hard or soft wood it should be suitably colored.

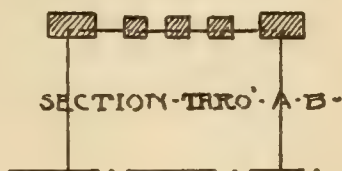
### MILL BILL FOR MAGAZINE CABINET

Pieces	No.	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Posts . . . . .	4	44 in.	2½ in.	1⅔ in.	2 in.		1¼ in.
Top of end. . . . .	2	9 in.	5¼ in.	1¼ in.	5 in.		1⅛ in.
Base of end. . . . .	2	12 in.	5¼ in.	1¼ in.	5 in.		1⅛ in.
Top . . . . .	1	19 in.	9¼ in.	1¼ in.	9 in.		1 in.
Bottom . . . . .	1	19 in.	11¼ in.	1¼ in.	11 in.		1 in.
Shelves . . . . .	3	14 in.	10¾ in.	1 in.	10½ in.		¾ in.
Keys . . . . .	1	4 in.	5 in.	1 in.	pattern		¾ in.
End ballusters . . . .	6	48 in.	1⅛ in.	1⅛ in.	1 in.		1 in.

# HOME TRAINING IN CABINET WORK



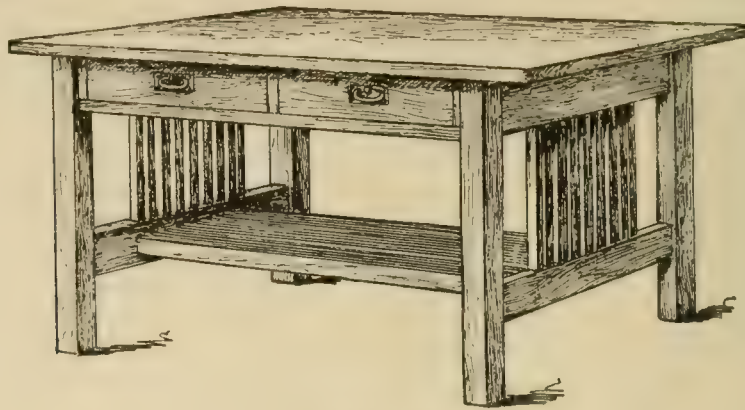
DESIGN FOR A  
MAGAZINE CABINET



# HOME TRAINING IN CABINET WORK

## LIBRARY TABLE

**T**HIS useful piece is of good size, having a top thirty-two by fifty-four inches. Instead of having a shelf underneath, a series of slats, placed at a slight distance apart, is introduced. In building it, put the ends together first. The sides of the drawers are dovetailed, and each drawer has a stop underneath it to keep it from going in too far. This stop should hold the face of the drawer one-sixteenth of an inch back of the front rail. The practical reason for this is that, should the piece shrink in any degree, the unevenness is less likely to show when the drawer is thus slightly recessed. Bevel off the lower edges of the legs to prevent tearing the carpet, and carefully sand-paper the edges of the top to remove the sharpness. Oak is the best material of which to construct this table, as it is needed to be substantial, strong and firm. The pulls are of copper or iron, hammered preferably, yet any good pulls will serve admirably.

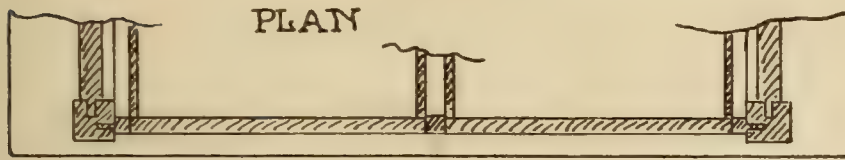


MILL BILL FOR LIBRARY TABLE

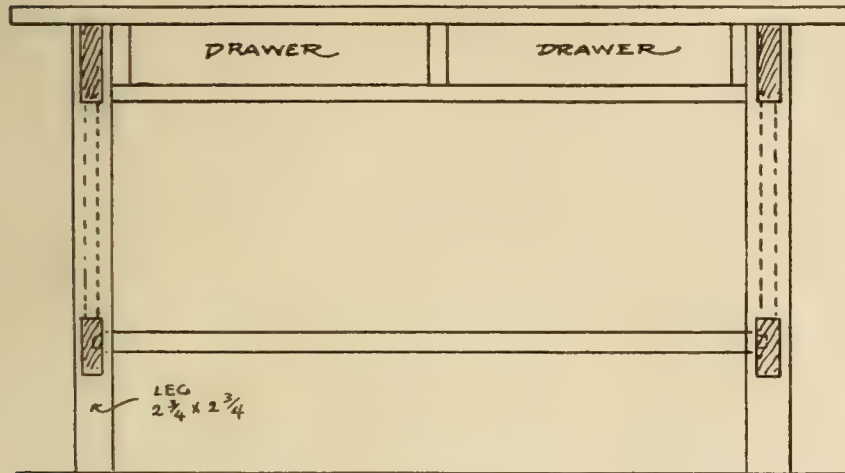
Pieces	No.	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Top .....	1	55 in.	33 in.	1 1/4 in.	32 in.		1 1/8 in.
Legs .....	4	30 in.	2 7/8 in.	2 7/8 in.	2 3/4 in.		2 3/4 in.
End stretcher .....	2	28 in.	3 3/4 in.	1 3/8 in.	3 1/2 in.		1 1/4 in.
End uprights .....	18	15 in.	1 1/4 in.	1 in.	1 in.		3/4 in.
Shelf slats .....	9	45 in.	1 1/4 in.	1 in.	1 in.		3/4 in.
End rail .....	2	28 in.	5 1/4 in.	1 3/8 in.	5 in.		1 1/4 in.
Back rail .....	1	45 in.	5 1/4 in.	1 in.	5 in.		7/8 in.
Front rail .....	1	45 in.	2 3/4 in.	1 in.	2 1/2 in.		7/8 in.
Division rails .....	3	7 in.	1 1/2 in.	1 in.	1 1/4 in.		7/8 in.
Ledger rails .....	4	28 in.	1 1/2 in.	1 in.	1 1/4 in.		7/8 in.
Drawer fronts ....	2	19 in.	5 1/4 in.	1 in.	5 in.		7/8 in.
Drawer Backs ....	2	19 in.	5 1/4 in.	3/4 in.	5 in.		1 1/2 in.
Drawer sides .....	4	27 in.	5 1/4 in.	3/4 in.	5 in.		1 1/2 in.
Drawer bottoms ..	2	19 in.	27 1/2 in.	3/4 in.	27 in.		1 1/2 in.



# HOME TRAINING IN CABINET WORK



54"



30"

46"

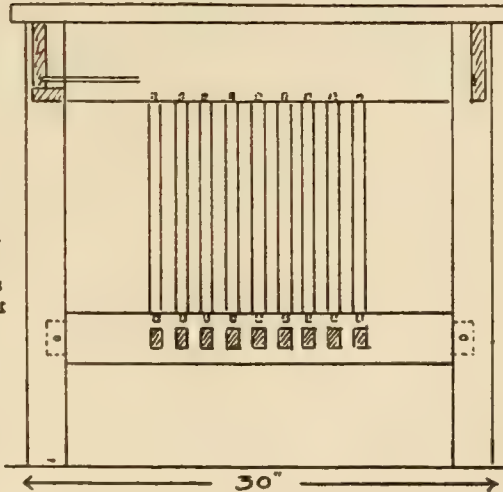
ENLARGED SECTION THROUGH DRAWER



DOVETAILS ON SIDE OF DRAWER



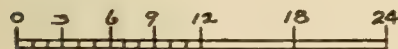
32"



30"

DESIGN FOR A  
LIBRARY TABLE

SCALE

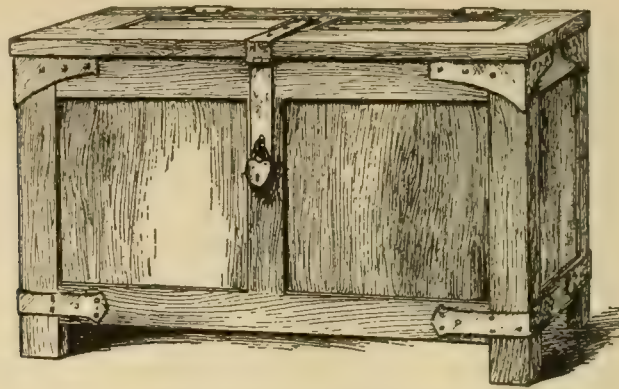


# HOME TRAINING IN CABINET WORK

## BRIDE'S CHEST

**H**ERE is a useful object that will make a practical and desirable present for a bride. A cedar lined chest for the storing of clothes, etc., is always acceptable in any house, and especially where a young couple is just starting in life.

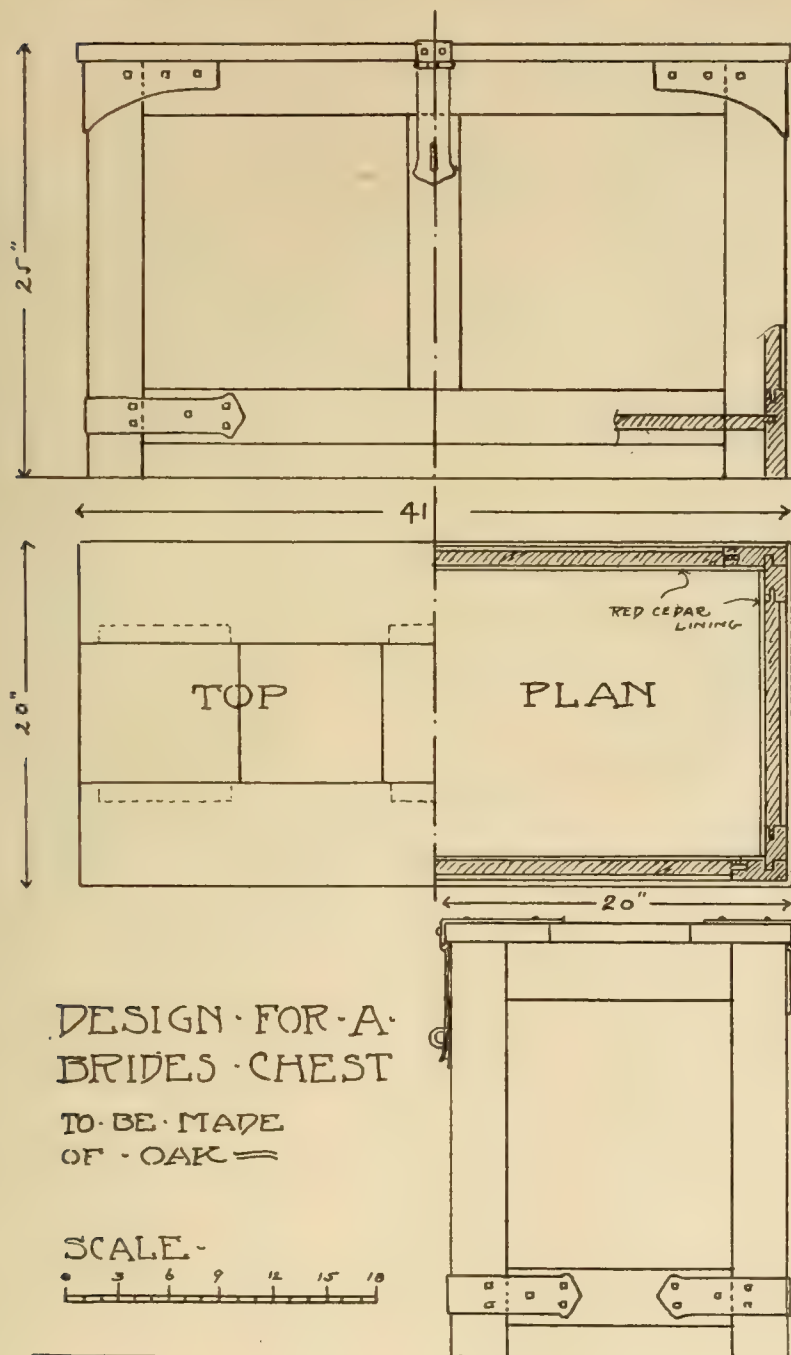
The legs are first built up, then the front and back fastened in. The ends and bottom are put in at the same time, fitting in grooves. The top is of simple construction. The inside is lined with cedar boards, chosen, as is well known, for their pleasant odor and for keeping away moths. This should be put in after the chest is made. The iron work can be made from the drawing by any blacksmith. They are fastened on with rivets or square headed screws.



MILL BILL FOR BRIDE'S CHEST

Pieces	No.	ROUGH			FINISH			Wood
		Long	Wide	Thick	Wide	Thick		
Top stiles . . . . .	2	42 in.	6 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	6 in.	1 $\frac{1}{8}$ in.	oak	
Top rails . . . . .	3	11 in.	9 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	9 in.	1 $\frac{1}{8}$ in.	oak	
Top panels . . . . .	2	10 in.	10 $\frac{1}{4}$ in.	1 in.	10 in.	$\frac{3}{4}$ in.	oak	
Legs . . . . .	8	25 in.	3 $\frac{3}{4}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.	oak	
Fr't and b'k rails..	4	36 in.	3 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	oak	
End rails . . . . .	4	16 in.	3 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	oak	
Center rails . . . . .	2	18 in.	3 $\frac{1}{4}$ in.	1 $\frac{3}{8}$ in.	3 in.	1 $\frac{1}{4}$ in.	oak	
Fr't & b'k panels..	4	18 in.	17 $\frac{1}{4}$ in.	1 in.	17 in.	$\frac{3}{4}$ in.	oak	
End panels . . . . .	2	18 in.	15 $\frac{1}{4}$ in.	1 in.	15 in.	$\frac{3}{4}$ in.	oak	
Bottom . . . . .	1	41 in.	18 $\frac{1}{4}$ in.	1 in.	18 in.	$\frac{3}{4}$ in.	oak	
Side lining . . . . .	2	41 in.	21 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	21 in.	$\frac{1}{4}$ in.	red cedar	
End lining . . . . .	2	18 in.	21 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	21 in.	$\frac{1}{4}$ in.	red cedar	
Bottom lining . . .	1	41 in.	18 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	18 in.	$\frac{1}{4}$ in.	red cedar	

## HOME TRAINING IN CABINET WORK





# HOME TRAINING IN CABINET WORK



## HALL CLOCK

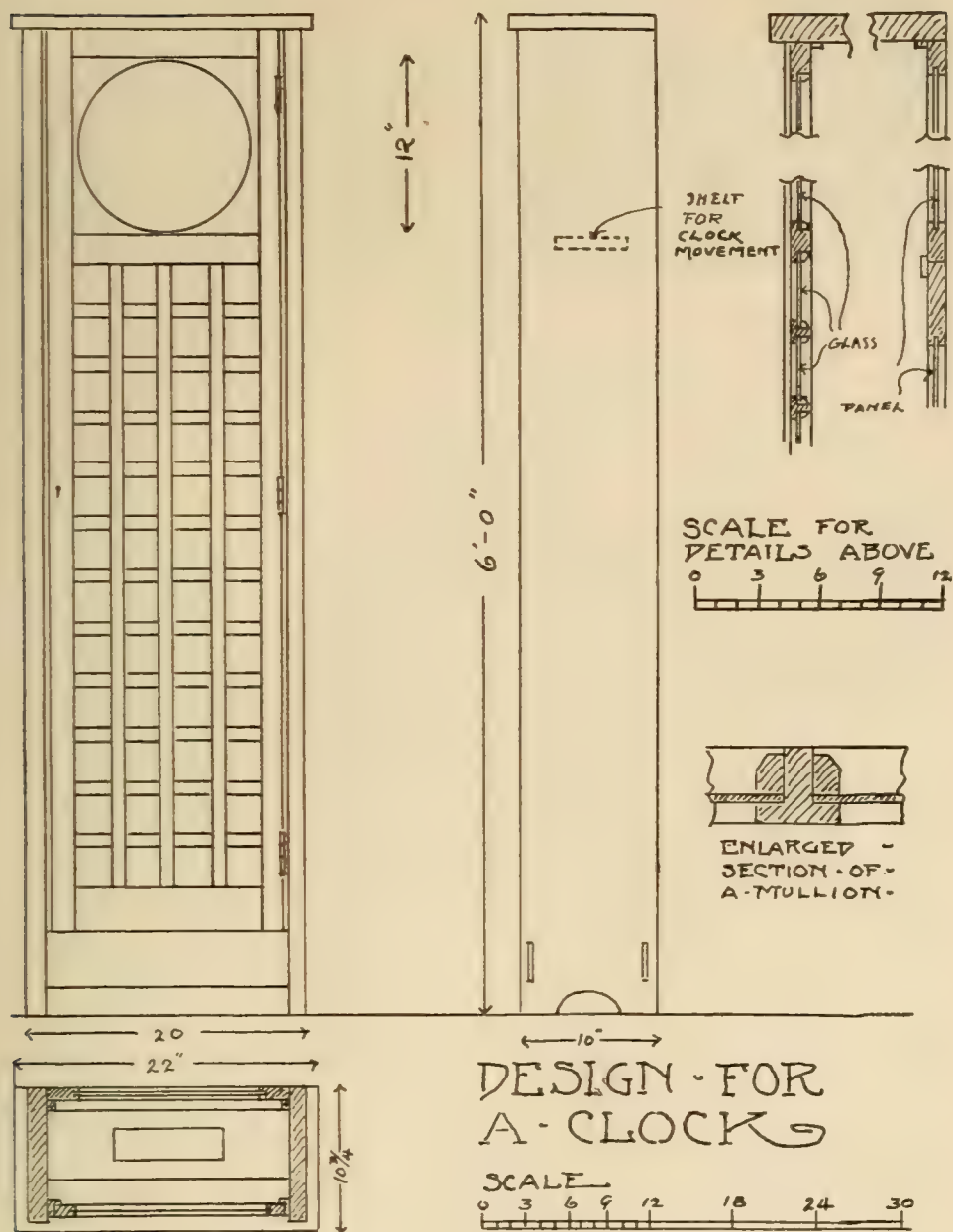
THIS simple, yet almost necessary piece in a well equipped house, is made of oak, mahogany or other suitable hard wood. It is six feet high, with a door the whole size of the front. The upper part is a glass panel and the lower is filled with square panes. Small butt hinges are used for the door, and it is made so as to lock.

The face is made of wood with the figures burned on, or of metal. If preferred the enameled zinc or tin face usually supplied with the clock movements may be used, though we like the wood or metal better. The face is twelve inches square. If the case is made of mahogany, a brass face is most appropriate; if of oak, a copper face. If a wooden face is used it should be of a light colored wood with fine grain, such as holly or orange.

### MILL BILL FOR CLOCK

Pieces	No.	Long	Rough Wide	Thick	Wide	FINISH	Thick
Sides .....	2	72 in.	10½ in.	1¾ in.	10 in.		1¼ in.
Top .....	1	23 in.	11 in.	1¾ in.	10¾ in.		1¼ in.
Bottom rails.....	2	23 in.	4½ in.	1¼ in.	4 in.		1 in.
Door stiles .....	2	66 in.	2½ in.	1 in.	17½ in.		7/8 in.
Door rails .....	2	15 in.	2½ in.	1 in.	2 in.		7/8 in.
Lower door rail....	1	15 in.	3½ in.	1 in.	3 in.		7/8 in.
Door mullions ....	3	47 in.	1¼ in.	1 in.	1 in.		7/8 in.
Door mullions ....	11	15 in.	1¼ in.	1 in.	1 in.		7/8 in.
Back stiles .....	2	50 in.	3 in.	1 in.	21½ in.		¾ in.
Back rails .....	2	18 in.	6½ in.	1 in.	6 in.		¾ in.
Back panel .....	1	44 in.	14½ in.	¾ in.	14 in.		½ in.
Bottom .....	1	19 in.	8½ in.	1 in.	8 in.		7/8 in.
Back door stiles....	4	19 in.	2¾ in.	1 in.	21½ in.		¾ in.
Back door panel...	1	14 in.	14½ in.	¾ in.	14 in.		½ in.
Movement shelf ...	1	19 in.	5½ in.	1 in.	5 in.		7/8 in.
Stops .....	2	72 in.	1½ in.	¾ in.	11¼ in.		½ in.

# HOME TRAINING IN CABINET WORK



## CRAFTSMAN HOUSE: SERIES OF 1905, NUMBER VI.



Feel that in our June house we have come a step nearer to those ideals for which THE CRAFTSMAN stands.

As will be observed, it is a country house of generous proportions, with a 70 foot frontage and a depth of 58 feet. Its natural dignity and charm make it suitable for any locality, but its site would be more attractive if surrounded by shade trees.



FRONT ELEVATION

Standing in front of it, the well balanced proportions arrest the attention. The building naturally divides itself into three parts, the main body and right and left wings. Its construction is a simple balloon frame, properly sheathed and steel-lathed and then covered with cement plaster of the natural color or slightly darkened. The exposed woodwork of the frame, stained to a dark green, contrasts well with the color of the roof shingles, which are best stained dark red.

Monotony is banished by the introduction of several features which lend character and individuality. In the first place the terrace is recessed to a depth of ten feet, solidly floored with cement and covered with a pergola, which in summer should be wreathed with some delicate flowering vine. The shadows of the recess, the



## CRAFTSMAN HOUSE NUMBER SIX

flicker of sunlight through the vines, will afford changing pictures of suggestive beauty, as "it is not easy to create a decoration more beautiful than the play of sunlight or firelight on a white-washed wall."

Other attractive, because simple and natural, features, are the two Mission columns of the pergola, stained green, and the split field rubble used for the foundation of the terrace. These rocks should be carefully laid up in black mortar, slightly raked out. In the variety



SIDE ELEVATION

of coloring displayed in the split rocks, and the variation of their size, there is a never ending charm, if the eye once be trained to observe it.

Other important factors in the interest of the building are found in the balconies with their wrought iron railings; the generously overhanging eaves, frankly exposing the structural work; the broad dormer window with its sufficiency of lights; and the three chimneys of split rubble carried up to the comb and crowned with red chimney pots to harmonize with the red of the roof.

The windows are double hung sash, throughout, with small panes above and large below.

## CRAFTSMAN HOUSE NUMBER SIX

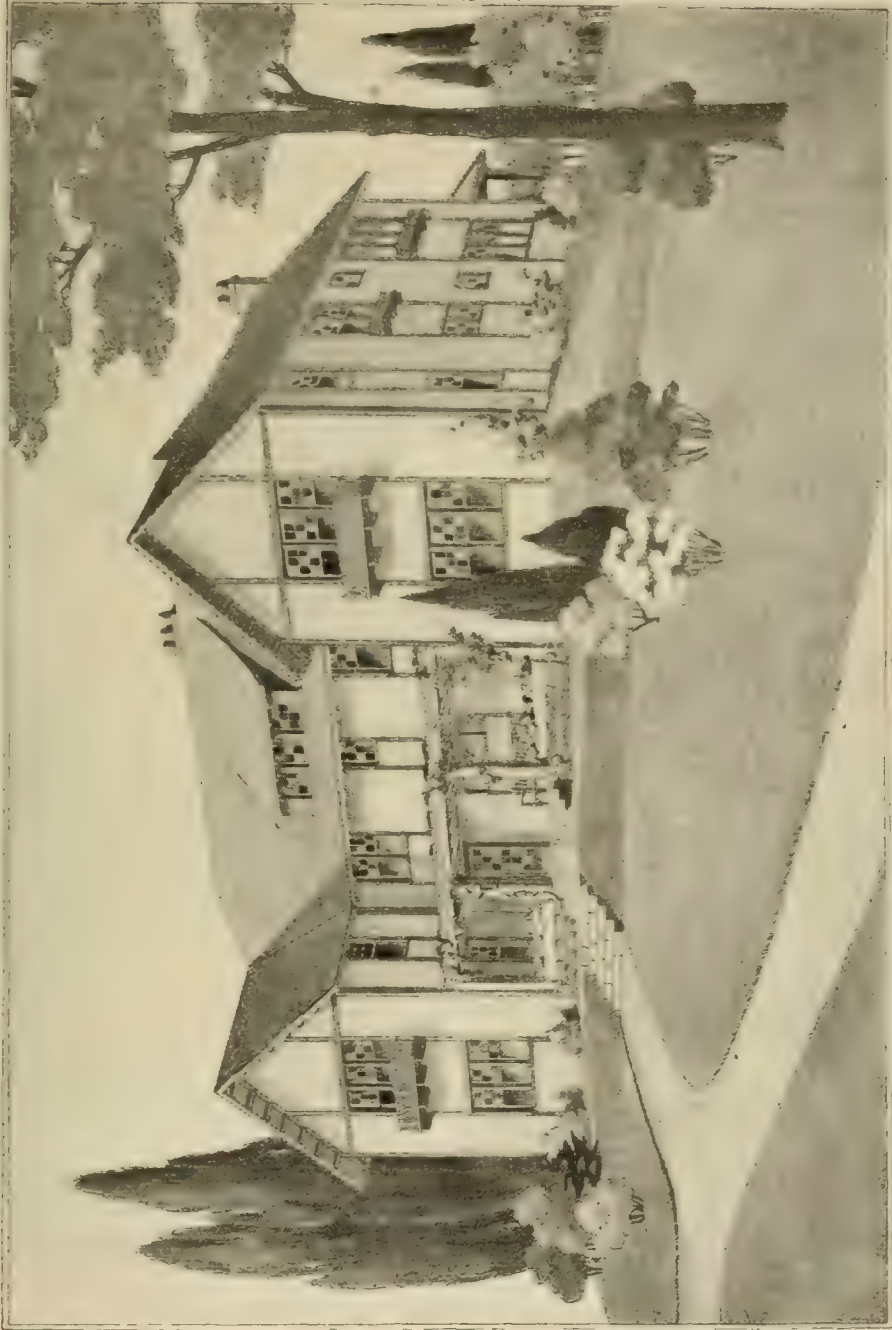
### THE GROUND PLAN

**T**HE vestibule and entrance hall are in the right wing, with entrance from the terrace. Off from the latter is a small room, which may be used either as a reception room or the office of the house-master, where business may be transacted.

The living room is eighteen by thirty feet, and is symmetrical in all its appointments. A large red brick fireplace occupies the center of the rear hall, which, with its hand-wrought copper hood, strikes a quiet and delightful color note. Immediately opposite is a book case surmounted by a high window, and flanked on either side with French windows, through which egress may be had to the terrace. These windows are directly in line with those on the opposite side of the room. In summer time, with all the windows open, the roses and vines of the pergola will give a refreshing sense and touch of outdoors.

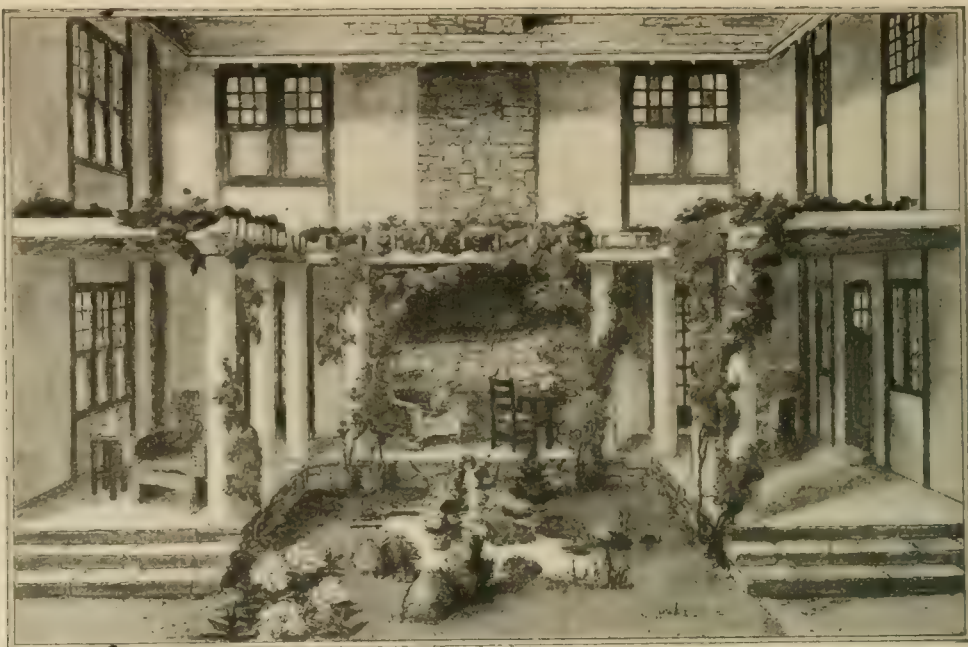
The dining room occupies the left wing. The entrance is open from the living room, and is flanked on either side with a partial partition, five feet high, and an open space above, up to the ceiling beams. This adds to the apparent size of the room, and the open spaces permit the introduction of well chosen flowering plants, an old copper vessel, or an attractive piece of pottery, any one of which would add a charming color note. The room is sixteen by eighteen feet with an alcove in front, ten by sixteen feet. It is large, airy and well-lighted, and is connected with a commodious and well-appointed kitchen. The kitchen has its own entry, and stairs leading to the upper rooms.

To return now to the right wing. Leading from the entrance hall is the billiard room, sixteen by twenty-two feet, with a wide-throated open fireplace. Connected with the billiard room is a large porch, which in winter time may be enclosed for a sun parlor, as its situation in the wing affords exposure on three sides. There is also a fireplace on this porch, backed up to the one in the billiard room, so that, should the family or its guests desire to sit outside at any time, a fire can be lit. In the evening such a fireplace gives the nearest approach to the camp fire of the woods that a dweller in the city can obtain, and nothing is more promotive of home feeling and good fellowship than to get around such a fire, and pop corn, roast chestnuts, sing or

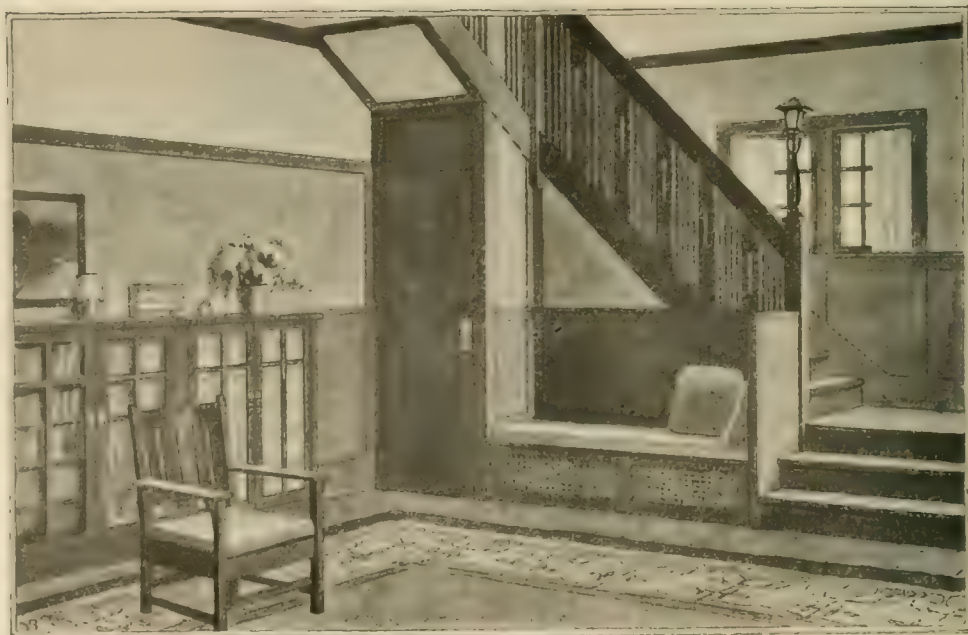


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. EXTERIOR VIEW

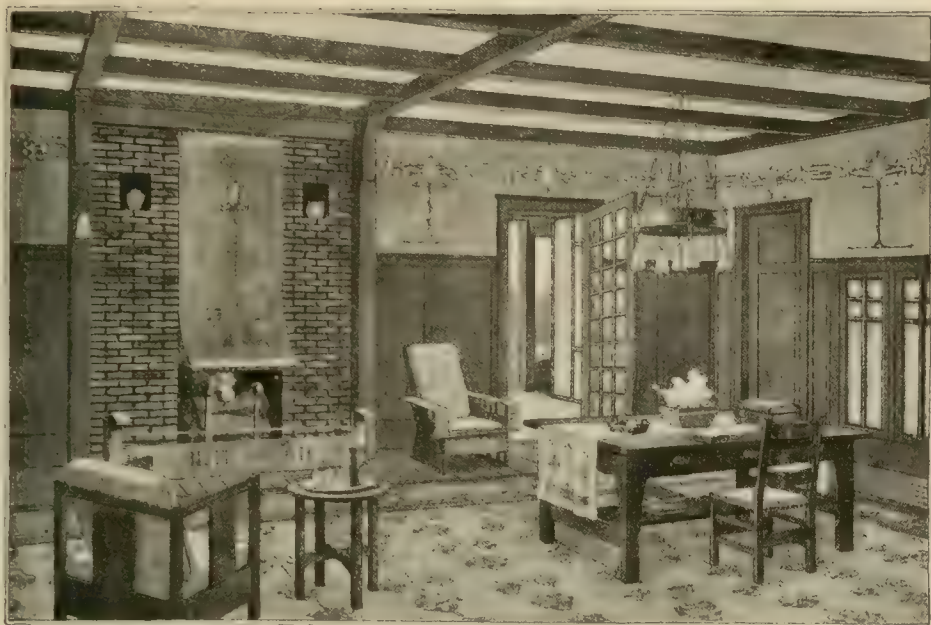




CRAFTSMAN HOUSE SERIES OF 1905 NUMBER VI. COURT AND PERGOLA



CRAFTSMAN HOUSE SERIES OF 1905. NUMBER VI. THE HALL

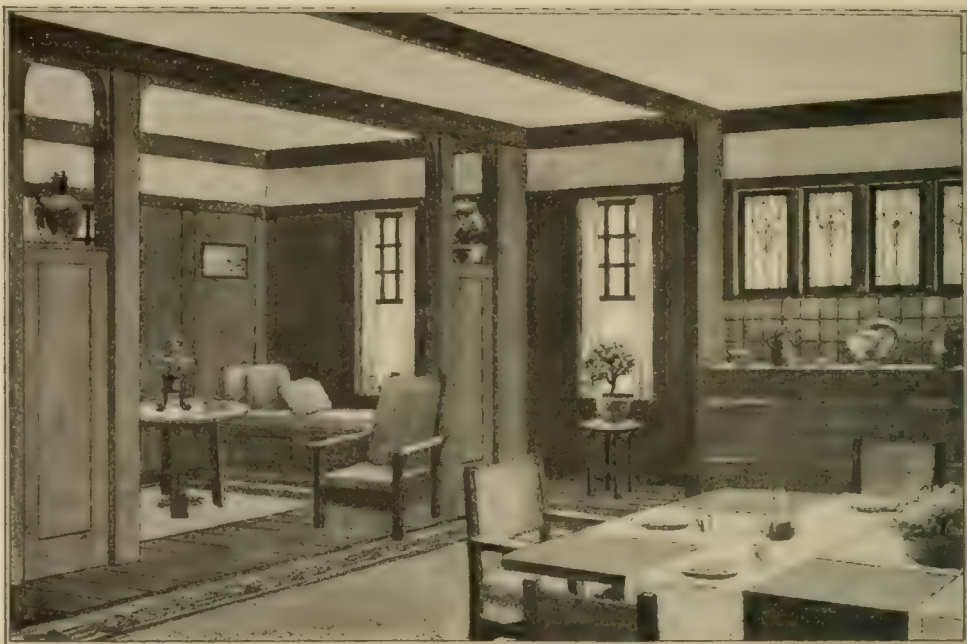


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE LIVING ROOM

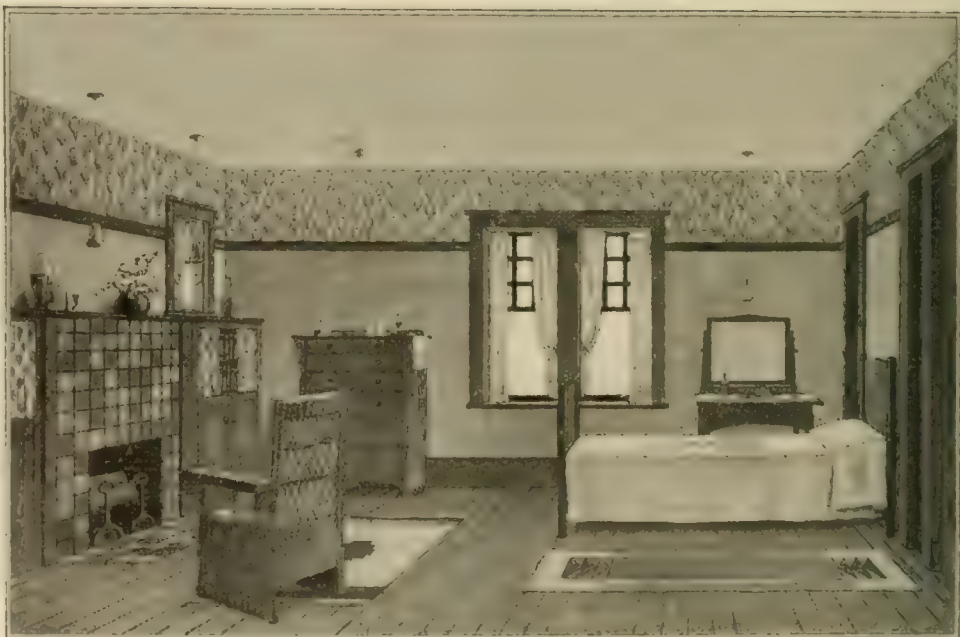


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE BILLIARD ROOM





CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE DINING ROOM



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. A BEDROOM



## CRAFTSMAN HOUSE NUMBER SIX

tell stories. THE CRAFTSMAN believes that in such apparently trivial matters lies much of the difference between a *home* and a mere dwelling.

One of the most attractive features of this house is at the rear. It consists of a court, or patio, enclosed on three sides, with a generous pergola, which, when covered with vines or roses in summer will be just the thing to allure the family to a meal out-of-doors. We Americans have not yet given ourselves the joy of as much out-door life as we might easily have, were we so minded. When out-door life can be added to our staid American customs, without exposing us to the gaze of the outside world, or adding extra labor to the servants of the household, it is a novelty highly to be desired. In this court these conditions are fully met. The place is practically as secluded as the dining room itself, and the steps to be taken from the kitchen to the court are fewer than those required to serve in the dining room. The court is built of split rubble with solid cement floor.

It will be remembered that the French windows in the front are in line with the windows that look out upon this court at the rear of the living room. The purpose of this will now be apparent. Those who are inside may look in either direction and obtain the joy of out-of-doors, or those on the front terrace or in the rear court may look through the living room beyond to the flowers and shrubbery of the opposite place, thus enlarging the sense of country nearness.

The second floor is well proportioned and divided, allowing five large rooms and a servant's room. The stairs enter an open hall, from which are two rooms and also a bathroom. A corridor connects the two wings, and from this doors open into the two large center bedrooms, which have a connecting bathroom. The left wing affords another bedroom with private bathroom and the servant's room, which also has its own bath.

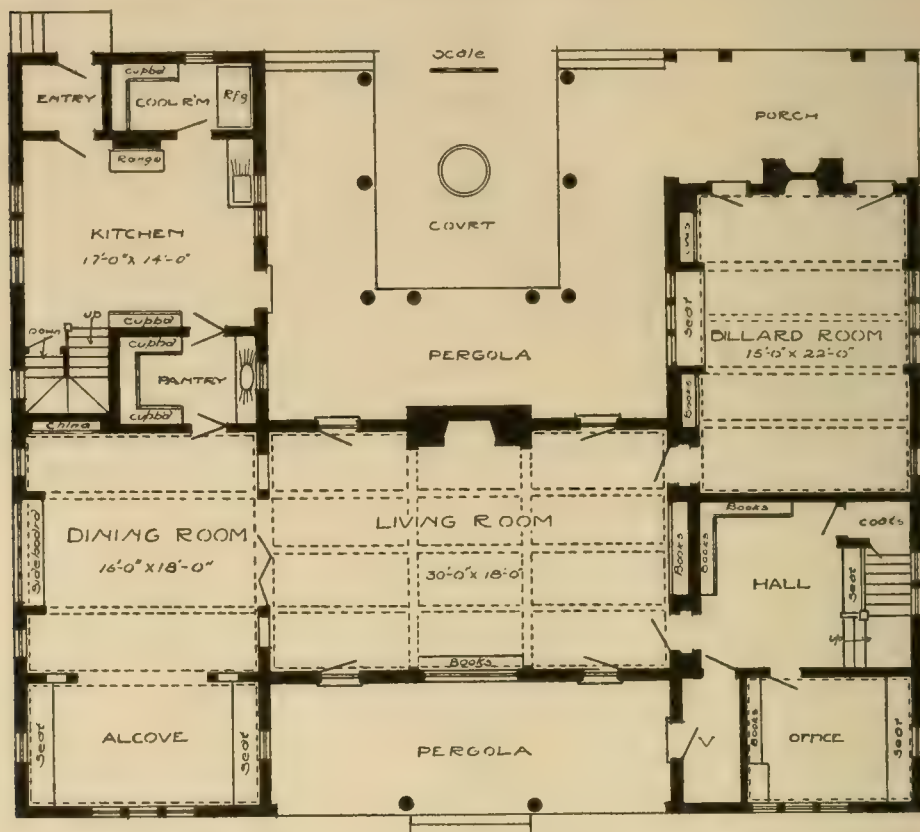
In the third story is an additional and large room for servants' use, and abundant storage facilities.

### THE INTERIOR

In the following descriptions of the rooms we have given in some detail harmonious color schemes and furnishings. These, however, are only suggestive. We do not lay them down as hard and fast

## CRAFTSMAN HOUSE NUMBER SIX

schemes to be rigidly followed. They will apply to other houses, or even single rooms, as well as to this house, and therefore are worthy of study and preservation. Entering the vestibule from the pergola covered terrace we immediately pass through into the hall.



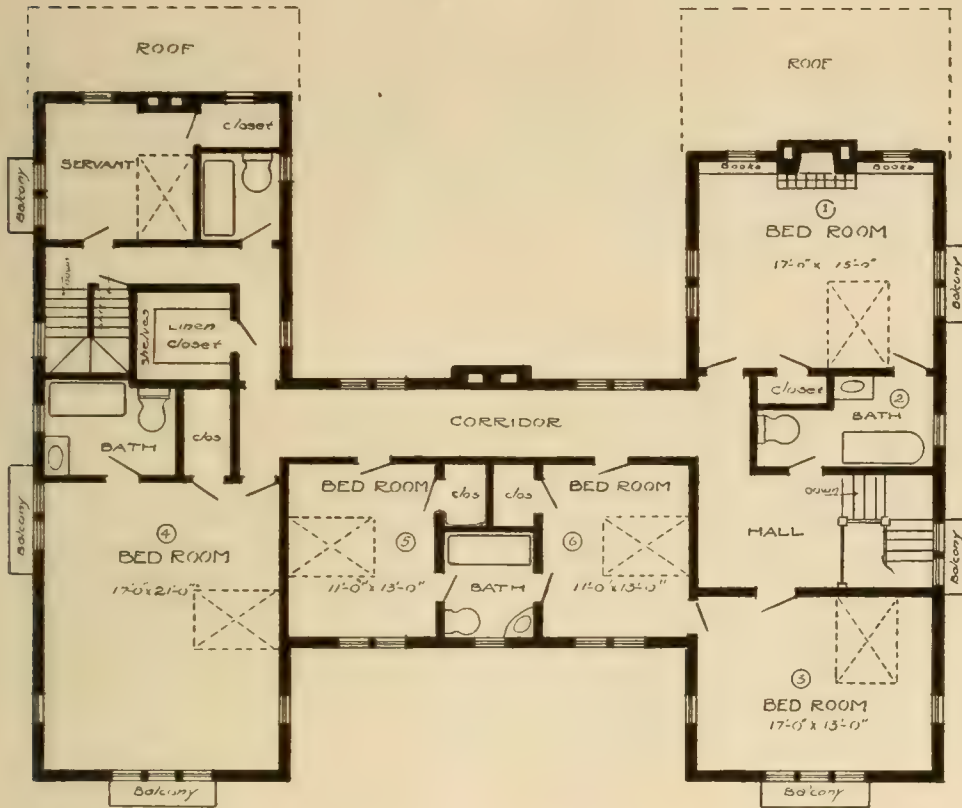
CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. FIRST FLOOR PLANS

### THE HALL

The ceilings are beamed, and the walls wainscoted to the top of the book cases which occupy the left side and part of the rear. To the right is the stairway leading to the second story, and by its side is a large wide seat, followed by a closet for coats, hats, etc. The wood trim of the hall including the floor, and of the seat, is of white quartered oak, colored to a beautiful greenish brown. The walls

## CRAFTSMAN HOUSE NUMBER SIX

are in old gold. The curtains are of a clear gold color, and the center of the rug of a deep terra-cotta, with Indian yellows and browns completing the rest of the design.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. SECOND FLOOR PLANS

### THE OFFICE

The walls of the office are in terra-cotta, with the canvas of the window seat an old Indian yellow of almost sepia tone. An India drugget rug covers the floor with tones of terra-cotta, black and Indian yellow, and the window hangings are of straw-colored linen. The wood trim is of the same greenish brown as that of the hall.



## CRAFTSMAN HOUSE NUMBER SIX

### LIVING ROOM

On entering the living room one is pleasantly impressed by the effect, in a large room, of the high wainscot of oak colored to a greenish brown. (The wood trim of this room is also the same in the dining room.) The wall tone is a soft gray tan, suggested by the lighter markings of the wood, with a stencil pattern introducing rich russets, clear greens, and a hint of old blue and orange. The rug is of a gray green, repeating the hint of green in the wood work, and a little of the tan and russet. The window draperies are of a pale yellow silk, almost a peach tint, with the same peculiar suggestion of pink. The ceiling is of the rough untinted plaster.

### DINING ROOM AND ALCOVE

The walls are a soft silver green with the frieze in cream. These harmonize beautifully with the high oak wainscot colored greenish brown. The tiles above the sideboard are in old yellow, with mat finish. The leaded glass in the windows introduces a touch of coral pink and the old yellows so familiar to lovers of antique glass. The rug is a soft old ivory tone with a little coral, pomegranate and greens. The metal trimmings of the sideboard are of copper, and the effect is heightened with a copper lamp and a piece of old copper standing on the sideboard. The window seat in the alcove is upholstered in a darker tan than the rugs, and the pillows are in greens and tans. The ceiling is of rough untinted plaster.

### THE BILLIARD ROOM

Here the high wooded wainscot is of chestnut, colored an exquisitely soft brown. The remaining wall space is of the plaster tinted in golden brown, or in burlap of the same tint. The window seat is upholstered in golden brown canvas, with pillows in soft green and corn colored canvas. The window draperies are of figured linen,—natural linen background, with poppy pattern in old pink and greens. The electric fixtures are of hammered iron and copper. The fireplace is of red bricks, with wooden shelf held by brick corbels. The fire dogs are of hammered iron.

## CRAFTSMAN HOUSE NUMBER SIX

### THE KITCHEN

All the wood work of the kitchen and pantry is of hard pine colored a light green.

### SECOND STORY

On this floor we have numbered the rooms for convenience in reference. The wood work of the hall and corridor is of white quartered oak, colored greenish brown, same as the hall and living room below, and the walls are tinted a deep cream.

### NO. 1, THE GUEST ROOM

The bedroom at the head of the stairs is suggested as being the most desirable for a guest room. The wood work is of ivory enamel, with the rest of the walls tinted a pale gray green with a pattern frieze above. The floor and doors are of this same green. This is a conventional arrangement of leaf forms and berries in tones of golden yellows, deeper greens and a touch of heliotrope. The ceiling is of cream. Pale yellow rag rugs are on the floor. The window curtains are of white Swiss. The tiles for the fireplace are in deep green, mat finish. All the fixtures are of brass.

The connecting bathroom (No. 2) which also has a separate hall entrance, is floored and wainscoted with white tiling. The wood work and doors are the same as in the bedroom.

### BEDROOM NO. 3

The wood work of this room is also of ivory enamel, with a silvery blue tint for the walls. The curtains are of figured linen, with cream ground and poppy *motif* in pink and greens similar to the one used in the billiard room below. The ceiling is white. The doors and floor of this room and also of No. 1 are of hard comb grained pine, colored delicate greenish gray. A shoe of the same color goes around

## CRAFTSMAN HOUSE NUMBER SIX

the baseboard, so that when the floor is being cleaned this protects the white. It is also convenient when the floors need to be waxed.

### BEDROOM NO. 4

This is the largest and most commodious of the bedrooms. Its doors and trim are of poplar, colored a grayish tint with the color of the wood showing through. Owing to the lighter color of this wood the finish produces a lighter effect than the pine. The walls are covered with quaint figured paper, white ground with a scattered flower pattern in faded yellows and gray greens. The ceiling is white, brought down to form a dado. The curtains are of sheer linen lawn, hemstitched in yellow. The floor is covered with Japanese matting in silver green. An added factor of comfort and pleasure in this room and No. 3 is found in the balcony, upon which potted plants may be placed, and where in the shade one may sit and read or sew.

### BEDROOMS 5 AND 6

The wood trim and doors of these rooms are of hard pine colored a golden-gray. The walls are papered in a two-toned paper; a shadowy yellow background with pattern in a somewhat deeper tone. The window curtains are of homespun with quaint cross-stitched pattern in yellow and sage green. The matting is of natural undyed grass. The bathroom is finished the same inside as the guest's bathroom.

### SERVANT'S BEDROOM

This room is finished in hard pine, colored to a nut-brown. The walls are the same cream as the hall, and the curtains are of pretty printed lawn, that may be easily laundered.

The approximate cost of this house is \$12,000.

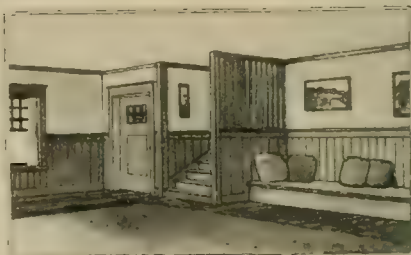




## A HILLSIDE BUNGALOW



DWELLING planned for convenience, economy and adaptation to environment is located upon a hillside overlooking Paso Robles, California. The house is of the bungalow order, and is built of cedar shingles left in their natural tint, and of rough field stone laid in mortar, with the outside interstices raked out to give a dry-wall appearance. Everything is severely plain, the only touch of ornamentation being the Doric columns which support the porch ceiling. The low, widely projecting eaves give a very quaint effect, and the roomy porch, with its rounded portion open to the sky and commanding a view that extends for forty miles north, east and south, gives a delightful place in which to work or rest at all hours of the day, and at all times of the year, in that dry, even climate.



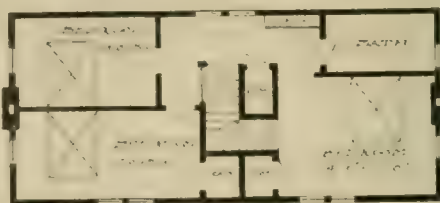
THE LIVING ROOM



FIRST FLOOR PLAN



THE KITCHEN



SECOND FLOOR PLAN

**A  
CRAFTSMAN  
COTTAGE**  
JUNE — 1905

## COTTAGE HOMES FOR THE WORKMAN. NUMBER V.



IN our June Cottage we present to our readers a design for a dwelling that shall be not only a living-place, but a home. It is a significant fact on the side of those who plead for a simpler mode of life, that, the more inexpensive and unpretentious the house, the keener and more personal is the interest felt in its planning, building and furnishing. Thousands may be expended on an elaborate "residence," and yet, after architects and decorators have done their work, the house may have no more of the warm humanity of home about it than a town hall. A few hundreds may be all that can be put into a little home by a man whose dollars are hardly earned and must be carefully spent, yet that small, plain house may show a structural beauty and individuality that is full of human interest and charm.

This cottage has only five rooms, as we hold that it is a mistake to try to compress within the limits of a small house as many rooms as would naturally belong to a larger and more elaborate dwelling. The fewer rooms there are, the less cost there is in furnishing and the less labor in household cares. If the space within even a small house be carefully divided so as to obtain the maximum of freedom and convenience,—which usually means the minimum of partitions,—housekeeping will be simplified to an astonishing degree. In fact, to do away with the unnecessary rooms in an ordinary home would be to go far toward solving the ever vexed "servant problem" which is one of the unnecessary complications of modern life.

Our forefathers were right in making the kitchen the chief room in a small home,—only it was not like the ordinary kitchen of to-day. Our mothers and grandmothers ruled happily in a big, homelike room that was the cosiest gathering-place for the family. Housewifely pride and care kept this room spotless and beautiful, for it was dining room, and often living room, as well as kitchen. All the family meals were served there, and it was a mark of the cordial welcome that means intimate friendship when a guest was invited into the kitchen. This is the kind of a kitchen we have planned for the Craftsman Cottage. It is large, well-lighted and well-appointed, with a hooded range to carry off all odors of cooking, plenty of cupboard room, and a convenient pantry. The woodwork may be of chestnut, cypress, hard pine, spruce, or any similar wood that is not



## COTTAGE HOMES FOR THE WORKMAN

too soft, and it may be stained a warm brown, or a light green or gray, according to location on the sunny or shady side of the house, and to the color scheme of the room as a whole.

The living room in this cottage is the same size as the kitchen, seventeen by sixteen feet, and it is planned to have the same general advantages of plenty of space, light and air. Here also, the care bestowed upon individual features in the structure of the room, together with the thought and study that should go to the selection of the wood that plays such an important part in it, and of the finish best adapted to bring out the beauty of that wood and to strike the keynote for the color scheme of the room, are the elements that alone can make it complete and satisfying without any adornment other than the necessary furnishings, odd nooks and niches that have a use, such as built-in book-cases, writing-desk, cabinet or seat; rugs, cushions and curtains that add just the right note of color, the few necessary pieces of simple, good furniture.

The stairway leads out of this living room to the second floor, which is divided into three bedrooms, a bathroom, a clothes closet for each room and a linen cupboard in the hall. The wood trim upstairs may be of any good and inexpensive wood, which may be stained gray or green according to taste and the color desired in the room. The floors throughout the house are of comb grained Carolina pine, and should be stained to match the wood trim of the rooms.

The exterior of the building shows no unnecessary lines. The cottage is thirty-nine feet long, twenty-seven feet deep, and has a veranda nine feet wide across the entire front. The roof has a good slope, and its surface is well relieved by the two dormer windows, and the red chimney pots which crown the rubble built chimneys at each end. The foundations also are of rubble-stone, split to show the varied coloring natural to the rocks. The entire exterior of the cottage is covered with shingles, and these, as well as the trim of the windows, doors, etc., should be stained in colors that harmonize with each other and with the landscape. At the ends of the veranda are spaces for flower-boxes. The windows throughout are double hung, with small square panes in the upper sash, except in the dormer windows, which both have the casement sash.

The cost of the cottage is estimated at about \$1,200.

## A CRAFTSMAN HOUSE MODIFIED TO MEET LOCAL CONDITIONS. BY J. G. H. LAMPADIUS



F a man of moderate means wishes to build in a large city, he is usually confronted by two problems—that of making both ends meet, and the small size of the average city lot. The latter condition is the more difficult to adapt to one's taste, ideas, and especially the matter of adequate lighting, and when therefore I took hold of the plans of THE CRAFTSMAN House Number IV., knowing that I had only a twenty-eight foot lot on which to build, I was at once confronted with these difficulties. However, adaptation to local conditions is always possible, and here is the result of one that I made to fit this case.

My lot being only twenty-eight by seventy-five feet, I found it necessary to cut down the dimensions of the house to twenty-one by thirty-two. I had therefore to abandon the idea of a seven-room house and to content myself with six rooms. By putting the house close to the east line I gained a six foot space on the west side, where I needed light for the living and dining rooms. Also, by putting it close to the street line, I gained room enough for a little garden in the rear. The outside of this "modified Craftsman House" is very simple in appearance, yet it has a homelike air about it, and visitors are always surprised at the unlooked for space which the ingenious arrangement of rooms makes possible within its walls.

As I wished to construct the house on the most economical plan possible (especially with regard to heating), I decided upon a hollow wall as the surest way to attain this end. I built the walls of concrete, the inner wall being five inches in thickness, and the outer four inches;—the two walls bound together by iron ties. I now have a house, the walls of which really represent two monoliths, and one very satisfactory result of this arrangement has been that three and a half tons of coal have kept the house comfortable all winter. A basement seven feet high underlies the whole building, and contains laundry conveniences, furnace, and space for a well-lighted workshop.

The front door leads into a small vestibule opening into the square living room, the dimensions of which are thirteen feet six inches by thirteen feet six inches, and from this room an open stairway leads to the upper floor. A paneled seat fills out the corner joining the stairway, the back of the seat being finished above with a small shelf, and both sides with arm-boards. Opposite the stairway is the fireplace,

## A CRAFTSMAN HOUSE MODIFIED

built of rough limestone, with a heavy oak board top. Above it, on either side, is a small window. The principal feature of the front of this room is a square bay window with a comfortable window seat. The wood trim here, as in the whole house, is on the simplest lines. Instead of the usual picture moulding, the side walls are finished with a six inch board, at the base of which is nailed a small strip of wood, one by one and a half inches, to serve as a support from which to hang any pictures or ornaments that may be desired. In the living room the woodwork is stained a warm brown, and the walls are tinted dark green, with the ceiling in cream-color.

A four-foot sliding door leads into the dining room, which measures ten feet six inches by thirteen feet six inches. Here a plate rack extends around the entire room, and the space below is divided by oak strips into panels. These are tinted a mellow cream. The ceiling is in the same color, and the space above the plate rack is in dull red. The wood trim in this room is of Flemish oak. The china closet and the glass door leading to the kitchen both show the picturesque effect of small panes. A buffet is built into the octagonal bay window, and one small window is placed above the plate rack on the west side of the room.

The kitchen is eight feet six inches by ten feet six inches, and contains a sink flanked on either side with large drain-boards. Two large windows give light and ventilation. The walls are painted white up to a height of five feet from the floor, and terra-cotta above. The woodwork is of varnished pine. The pantry adjoining is four feet by eight feet six inches in dimensions, and has the customary fittings. A door leads from this room to the basement.

The upper floor has three bedrooms and a bath. The front bedroom is somewhat irregular in shape, but, roughly, the dimensions are nineteen feet by eleven feet. The main feature in this room is a large stationary chest of drawers, which occupies all of the east side of the room not taken up by the closet. In this room the woodwork is stained olive green. The walls are tinted a light blue, and the ceiling cream. The bathroom is connected with both this room and the back room, and is treated in white and pink. The back bedroom has walls tinted pea green, with cream ceiling and brown woodwork. The third room shows the same green walls with the ceiling in light gray. The plaster in all the upper rooms is rough finished.





SECOND FLOOR



THE LIVING ROOM



THE EXTERIOR



FIRST FLOOR

A COTTAGE BUILT BY  
MR. J. G. H. LAMPADUS  
CHICAGO, ILL.



POTTERY IN CLAY MADE BY PUPILS OF THE STATE  
NORMAL SCHOOL, COLO.

See Notes

## A CRAFTSMAN HOUSE MODIFIED

Throughout the whole house the plaster is put on the outer walls without lathing.

The color effect on the exterior of the house is very attractive. What appears in the cut to be rough stone is colored red and the remainder of the house has a grayish green tint. The woodwork on the outside is a dark brown, with the window frames in cream.

The cost of construction was as follows:

Cement work, including basement and walks.....	\$600 00
Mill work.....	300 00
Carpenter work.....	350 00
Plastering .....	150 00
Painting .....	100 00
Hardware .....	63 00
Furnace .....	75 00
(Only a small-sized furnace was needed on account of the special construction of the house).	
Lumber .....	225 00
Plumbing and Tinning.....	250 00
Excavating, etc.....	25 00
	<hr/>
	\$2,138 00

Outside of Chicago these prices could easily be reduced twenty per cent. The house is furnished throughout with Mission furniture, at very moderate cost, as it was ordered in the white and was stained to match the woodwork in the several rooms.

EDITOR'S NOTE.—The foregoing article was voluntarily contributed by one of the most enthusiastic readers of THE CRAFTSMAN, and we believe it will be of interest to other members of our Home Builders' Club, as it shows in what manner one plan of our Craftsman House Series has been adapted to meet the requirements of local conditions and the individual taste of the owner. This, we trust, will be one of a series of such papers, for it is a pleasure to us as well as profitable to our readers to know all the possibilities of the house plans which are theirs for the asking.



## NOTES

### NOTES

**W**E shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, and the like, if sent in time to be an item of news. Address Editor of the Notes, *THE CRAFTSMAN*, Syracuse, N. Y.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in *THE CRAFTSMAN*, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

Subscribers of *THE CRAFTSMAN* are requested to report any change in address necessary for the summer months, or any change of residence, so that the necessary corrections may be made in its mailing lists on or before the fifth of each month.

Correspondence on the subject of Home Training in Cabinet Work is cordially welcomed and *THE CRAFTSMAN* will take pleasure in reproducing photographs of the work that may be sent from time to time. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion, and to take up any special subject by personal correspondence with those who need advice and encouragement in mastering the principles and details of structural designs and workmanship.

The State Normal School at Greeley, Colo., is doing excellent work along Craftsman lines. It starts out with the idea that the education of the hand is essential to the proper education of the mind. It endeavors to demonstrate the dignity of labor by doing the work. Practical example to the young child is worth more than much preachment.

Every prospective teacher who enters the Normal Department is required to give a suitable amount of time to a study of the manual arts, which include all the ordinary avocations. President Snyder evidently believes in individualism, for pupils in all grades are allowed to work out problems along the line of their own interests. We respectfully suggest, however, that it would not be a bad thing to read to teachers and pupils alike what we have written in the introduction to the Cabinet-work series of this issue. Individualistic work can only be well and properly done by the hand and mind trained and able to obey the individualism of someone else.

Elsewhere will be found illustrations of clay work done by the pupils. Some of it is excellent and shows decided ability. The pupils all have access to a fine museum of pottery representing work from upwards of twenty different countries. They also have for study about one hundred and fifty pieces of first class plaster work, representing the classic pieces of art.

One first class idea which cannot be commended too highly is that the pupils of the institution are all urged to undertake some part of the work in caring for the campus of forty acres, some twenty-five of which are under cultivation. If

## NOTES

every student, old or young, regardless of sex, would willingly do some of this necessary outdoor work we would be willing to prophesy that in a short space of time the standard of all of the indoor work accomplished would reach a higher standard than it has ever before attained.

"A Suggestion" that an American Institute of Coöperative Education be established is earnestly presented in a booklet wherein is briefly set forth an outline of the proposed line of action. The purpose of this movement, it is claimed, is to found an institute of learning on such a basis as will meet the demands of to-day for a strictly practical system of general, industrial and technical education placed within the reach of every boy and girl in America.

The Course of Study must be adapted to meet all the needs of the student; the needs peculiar to him as an individual endowed with peculiar tastes and talents and the right of choice; and the needs common to him as a member of the domestic, social, business and political world. It should contain as "elective studies" a practical course in all branches of general and technical instruction, including all trades, crafts and professions; and as "required studies" only such branches as are essential to the highest type of American citizenship.

Women's Clubs, Lecture Committees and others who desire a lecture—illustrated or otherwise—on the Craftsman movement, in any of its phases, or on The Founding and Adornment of the Ideal Home, can secure the services of George

Wharton James, of THE CRAFTSMAN editorial staff, on reasonable terms. It is the desire of THE CRAFTSMAN to help forward all high-purposed endeavor to simplify the problems of the home and to make life's burdens easier. Hence its arrangement with Mr. James, whose enthusiastic and helpful presentation of these subjects is well known. All correspondence on this subject should be addressed direct to THE CRAFTSMAN, Syracuse, N. Y.

Few new readers of THE CRAFTSMAN realize how widespread is the movement for a greater simplicity in home building and furnishing. Every month brings its additional list of interested subscribers—for no one subscriber to THE CRAFTSMAN who is not deeply interested in the movement for which it stands. And as the days pass by the earlier volumes of the magazine are growing more and more valuable. We keep a corps of binders busy doing little else than bind up the back numbers of THE CRAFTSMAN and the volumes are called for as fast as we can get them from the bindery. They are full of well written, thoughtful, instructive material that cannot be found elsewhere, and he is wise who makes up his full set while the earlier volumes are still to be had. They form a library in themselves of authoritative information on the Arts and Crafts movement in its wider sense, not to be gathered from any other source.

In its review of the Thirteenth Annual Exhibition of the New York Society of Ceramic Arts, held the last week in April, *The American Pottery Gazette* says:

## REVIEWS

"The most remarkable exhibit was that of Mrs. Adelaide Alsop-Robineau, of Syracuse, N. Y. In it was shown a collection of sixty-nine superb specimens of metallic glazes. There was not a poor piece in the entire group, either in form or color; the potting is excellent, while the knowledge of chemistry displayed by Mrs. Alsop-Robineau would do credit to the Royal factories of Berlin, Dresden or National Sevres. The examples of texture glazes, transmutation and opalescent glazes are excellent, while her display of crystalline glazes is most remarkable, and one that would do credit to any factory in the world. Among these latter were several exquisite pieces of cobalt blue crystallization, which should find a resting place in our Metropolitan Museum of Art."

## REVIEWS

OF late years the "red, red west" has been a field rather overworked by novelists in search of subjects to justify the impressionistic use, in vivid hues, of "local color." The cowboy of picturesque attire and infinite resourcefulness, with ready tongue and readier six-shooter, has become as familiar a figure to the "effete east" as the trolley-car conductor; the mining town as described by a popular magazine writer, "a mile long and eighteen inches wide, consisting of saloons, dance-halls, saloons, trading-posts, saloons, places to get lickin', and saloons," is as well-known as the Bowery, and the typical western girl of contemporary fiction is as conventionally unconventional as the American girl in London.

But in "The Pioneer," Geraldine Bonner has given a picture of California life that could be given only by a Californian. It is a vivid glimpse into the early '70s, when the gold fever had died down to give place to the tidal wave of excitement over the Comstock silver. The scene shifts quickly from the Sacramento Valley to San Francisco in the first extravagant days of the bonanza kings; from lazy, golden hours in the Santa Clara country to the bewildering kaleidoscope of mining and speculating life in Virginia City. These varying phases are sketched in with a strong, sure touch, in a style that has all the vivid terseness of western speech. The people, men and women alike, are not exaggerated "types," but living human beings. Everybody who has been much in the west will read of them with the distinct pleasure of recognition. Although a love story, and a good one, "The Pioneer" is also a character study, both regional and personal, and a chapter of western history that is well worth the reading. ["The Pioneer," by Geraldine Bonner. The Bobbs-Merrill Company, Indianapolis; pages, 392.]

"Stirring and stimulating beyond comparison" is a terse and truthful characterization of the autobiography of Jacob A. Riis, entitled "The Making of an American." The book is not only a most fascinating record, from the viewpoint of a strong and direct personality, of a life full of noble endeavor along certain specified lines, but it is universal as an inspiring revelation of courage, nobility of spirit and tenacity of purpose, exemplified in the writer's long fight for decency in New



## REVIEWS

York, his great battle with and for the slums.

The book overflows with life and action. It is full of events, adventure and instruction, all strung on the golden thread of a charming love story. It is humanly truthful, strong, simple and convincing, and every reader of the biographical sketch of the author in this number of *THE CRAFTSMAN* should own the volume and follow up this story of how a friendless, uneducated boy, in spite of his foreign birth, has done more for the good of the City of New York than any other single individual in the huge metropolis.

*THE CRAFTSMAN* is indebted to the courtesy of The Macmillan Company for the privilege of reproducing the portrait and the interesting illustrations of Mulberry Bend as it was, Bottle Alley, "After Twenty-five Years," and the flower gatherers "For the Poors."

Charles Scribner's Sons announce an attractive list of publications which will be found elsewhere, all of which will be of special interest to art students in the broadest sense of the term.

The architectural profession will welcome the new and enlarged edition of "A History of Architecture"; on the comparative method by Bannister Fletcher and B. F. Fletcher. This edition contains two thousand illustrations, which include photographs, plans and architectural drawings. The peculiar excellence and convenience of this work, whether for reference or as a text book, is attested by the fact that it is now in its fifth edition.

"The Story of Art Throughout the Ages," by Salomon Reinach, includes in its three hundred pages a general history of art, broad in treatment, with discriminating discussion of doubtful points of detail, and much interesting criticism of individual artists. The volume contains six hundred illustrations, and is called by the *New York Evening Post* "A Little Masterpiece."

Among the other special announcements by Scribner's Sons, are *A History of Ancient Pottery*, by Henry B. Walters; *Library of Applied Arts*; *Dutch Pottery and Porcelain*, by W. P. Knowles; *Old English Furniture*, by Frederick Fenn and B. Wyllie; *English Embroidery*, by F. A. Kendrick; *An English Table Glass*, by Percy Bate.

Jack London is not the only socialistic novelist. One may say what he will about socialism, there is no denying that thousands of people to whom the term is unpleasant are turning towards a great humanitarian, altruistic movement that has for its object the social betterment of those who are worst off in this life. In "The Recording Angel" an avowed socialist draws vivid pictures of things as they are and as he thinks they should be. The plot deals with the steel trust and its fight with the labor unions. Some will call it overdrawn, and others will think it not quite strong enough. Anyway it is worth reading, if for nothing else to see the viewpoint of the other side. ["The Recording Angel," by Edwin Arnold Brenholtz, Chicago; Chas. H. Kerr and Company; cloth; 287 pages, \$1.00.]

# THE OPEN DOOR

**F**ROM both readers and patrons come cordial assurances to the Open Door that its mission, as a home message-bearer, is appreciated by the advertisers who are our patrons, as well as by the readers who are theirs.

The purpose of this department has been, and is, to bring these two factors into closer touch with each other by freely extending to them the courtesies of these pages for brief but intelligent descriptive articles that may serve to explain or to emphasize the formal announcements made in our advertising pages, and especially to give emphasis to all subjects related to the home and its equipment. The topics from month to month contain facts and suggestions of real value to the reader and intending purchaser, and when supplemented by the trade literature of these representative firms, the Open Door would seem to be doing good work in what may be called a campaign of education for the mutual advantage of all concerned. As we have frequently suggested, most of these trade publications may be had for the asking, and they generally afford what the late Horace Greeley used to describe as "mighty interestin' readin'."

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**THE TIFFANY BLUE BOOK** The Tiffany Blue Book for 1905 is a compact little volume of 490 pages, containing concise descriptions and the range of prices of the celebrated Tiffany wares—jewelry, silverware, watches, clocks, bronzes, porcelains and glass suitable for wedding presents or other gifts. This useful little publication is sent to intending purchasers without charge, upon application, and it greatly simplifies matters for people outside of New York who may wish to avail themselves of the exact information which makes it possible to shop satisfactorily by mail. Tiffany & Co. are preparing to remove to their new building, Fifth Avenue and 37th Street, but letters sent either to Union Square or the Fifth Avenue address will receive prompt attention.

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**WOOD PANELS READY FOR BUILDERS' USE** Architects, house builders and cabinet makers will be interested in the announcement, made in our business pages by the Allen Panel Company, Johnson City, Tennessee, of a new enterprise for the manufacture of "built up" wood panels for wainscoting, doors and ceilings, which can be shipped direct to house builders and cabinet makers ready for use. The company's mills are situated in the heart of the timber country, affording the best material without extra cost of handling. The panels are made of carefully selected figured wood and are "built up" of either three or five "ply" cross-banded, will not shrink, check or warp and can be made in any size and in any wood desired. The sketch accompanying the announcement shows the effectiveness gained by the use of broad panels in a wainscot, and the practical advantage and economy of having them ready for use will be appreciated by architects and builders.

Their beauty and dignity will be readily acknowledged as well as the further fact that so wide a panel can only be made lasting when built up in this way. Full information in regard to prices, etc., will be given upon application to the company direct.

## OPEN DOOR

**THE KELSEY WARM AIR GENERATOR** The Kelsey Heating Company, of Syracuse, N. Y., challenges attention to the subject of house heating by the following statement, which is certainly a frank and timely suggestion:

"How did your heater heat your house last winter? Is it to be the cheapest heater you can buy for next winter, or will you use your own judgment in selecting an apparatus that will assure you comfort and good, healthful, summer-like air in every part of the house? Suppose the first cost of a Kelsey Warm Air Generator is a little more than the ordinary globe stove furnaces weighing one-half or one-third as much, and with less than one-half its heating surfaces—it's worth a good deal more. A "Kelsey" cuts a big enough gash in the coal bills to pay that little difference in first cost over and over again. You needn't take our word for it, there's plenty of evidence from the users that the "Kelsey" is a powerful, economical, healthful and satisfactory heater. All we ask is that you investigate the matter. Send for booklet "What the Users Say."



**THE TRENT "DELLA ROBBIA" TILES** The illustration of the bathroom treated with the Trent Tile, which is given in our business pages, affords only a suggestion of the charming color effect produced by the use and blending of the new "Della Robbia" glazes.

Many decorators and builders have already abandoned the use of the white tile in bathrooms and in the case of the one shown in the announcement, no white or wood is used in the room.

The color scheme in the room is jade, old rose, and old ivory. The wainscoting is a delicate shade of jade finished by a moulding in a darker shade of jade; above the wainscoting the color is old ivory enriched by a modeled frieze, hand painted in tints of jade, light green and old rose. The ceiling cover is embossed and hand painted in same colors as the frieze; the ceiling is in old ivory with jade buttons. The floor is in ceramic mosaic in colors to harmonize with the walls. The decoration and color scheme was designed especially for this room by The Trent Tile Company, and Mr. Kurfiss says, that "It is a happy realization of the architect's desires."

The Trent Tile Company, of Trenton, N. J., the inventors and sole manufacturers of these "Della Robbia" tiles, issue an interesting booklet on the subject of tile decoration which is well worth sending for by all interested in this department of decorative art.



**SOME RARE ENGLISH FRIEZES** It is a veritable pleasure to present to our readers two such charming illustrations as those furnished us this month by The W. H. S. Lloyd Company. They are the work of English designers, and may be classed among the artists' most successful efforts. Wall papers in the past few years have claimed the attention of some of the best known of the European designers and Messrs. Lloyd & Company have gathered in their shops at 26 East Twenty-



## OPEN DOOR

second Street, New York City, a collection of patterns, both foreign and domestic, which will well merit a visit from the prospective home builder or the professional decorator. Both of the friezes shown are adaptations of simple landscape. Both, though widely different in composition and conception, have distinctive charm—the one picturing the vast wastes of desert land and the other alive and joyous with the new life of the coming springtime. Each recommends itself for living room or library, and while obtainable in most delightful color schemes may be had at short notice in any combination desired. In connection with the article in our Home Department on the treatment of wall surfaces, the choice of papers, etc., the illustrations referred to will be of timely interest.



**"SAFECRAFT"** When an individual or corporation embarks upon a business venture, **FURNITURE** the importance of protecting valuable books and papers from fire and thievery is considered, and a safe is purchased. The carelessness of these same persons to provide similar protection for valuables in their apartments or residences, may be charged to two causes. First, the typical iron or steel safe is an inartistic object, which by its awkward proportions would spoil the otherwise attractive features of a room. Second, a safe openly displayed in the home gives an unpleasant suggestion of the anticipation of loss, and implies dishonesty on the part of others.

Jewels, silver and gold ware, valuable papers, money, gifts of loved ones which are cherished because of their associations, lie unprotected in thousands of homes. The Herring-Hall-Marvin Safe Co., of New York, have designed a product to meet the growing demand for protection for valuables in the home. They have given to this product the name "Safecraft," which means high grade furniture containing latest improved Herring-Hall-Marvin safes.

In "Safecraft," both safes and furniture are built by the most skilled workmen procurable and of the best materials. The articles designed are pieces appropriate for various rooms of the house, or apartment, and they serve their normal purposes, and at the same time provide a hidden safe which is absolutely proof against fire, house burglars, or sneak thieves.

The usual method of keeping valuables in ordinary bureau drawers, or hiding them in nooks and out of the way corners, is a practice which is both dangerous and foolish. "Safecraft" does away with the necessity for all such makeshifts.

It frequently happens that in homes where an ordinary safe is found, many of the most valuable possessions are rarely kept in it, because of its inconvenience of access. When a woman removes her jewels, the natural and convenient place to put them is in the drawer of her bureau, or dressing table. It is as easy to put jewels into the drawers of our work table safe, as to put them in the ordinary bureau drawer. It is as easy to put the table silver into the wine cabinet safe, or chest, as into the ordinary sideboard. The writing desk, for example, affords a most convenient safe for valuable papers, money, or even jewels, silver and gold, as desired.

## OPEN DOOR

**IN LEATHEROLE TILE EFFECTS** A tile bathroom is a luxury not always within the reach of all who would desire it, and it is just this lack that Leatherole has come to fill. In the business pages of this issue will be found a very novel treatment of this most unique of all coverings that in appearance and effectiveness of service rivals any tile that may be used for like purpose. The pattern selected is a pretty arrangement of a lotus flower alternating with the plain undecorated square. This pattern may be had in white with the flower form slightly tinted in delft blue, yellow or green, as one might fancy. Absolutely impervious to water the whole wall surface may be instantly dried by a quick wiping with a towel and thus it recommends itself at once to the careful housekeeper. Many other interesting designs are shown in The Leatherole Company's catalogue or sample book, which will interest both home builders and decorators.



**A BOOK ABOUT TECO POTTERY** The Gates Potteries, of Chicago, invite art lovers to send for their illustrated book about "Teco Pottery," which shows a great variety of designs from one dollar upwards. The book is sent free on request. The Teco Pottery has won an enviable place among the world's art wares by its classic design, velvety and glossless glaze, the soft moss green and crystalline colors as well as the general richness of its tones. A handsome jardinière, the regular price of which is \$8.00, is illustrated in our business pages, and will be sent by express prepaid, if ordered direct, at the reduced price of \$5.00.



**ILLUSTRATED IRON WORK BULLETINS** The William Bayley Company, the successors of the Rogers Iron Company, Springfield, Ohio, issue a series of half a dozen or more interesting bulletins covering their specialties in hand-wrought work in metal, which at this season will be of special interest to owners of country estates. Their bulletin No. 46 illustrates many designs for lamp-posts and lamps for lanes and lawns, lanterns, lighting fixtures, brackets and railings, and other departments are enumerated by number in their announcement which will be found elsewhere in this issue.



**ROOFING TIN THAT IS MADE TO LAST** The reputation of the widely known firm of N. & G. Taylor Company, manufacturers of tin plate, Philadelphia, lends authority to any representation made by this firm. We quote, therefore, the following statement from a letter to THE CRAFTSMAN, which tells its own story frankly and fearlessly:

"We are making a roofing-tin which, as the trade say, stands "head and shoulders" above any other make of roofing-tin. The experience of more than fifty years has proven conclusively that good roofing-tin properly put on and given only reasonable attention, makes the most durable and satisfactory roof that can be secured at any cost. Our brand of tin costs a little more than other makes because it costs more to make. We are

## OPEN DOOR

endeavoring to impress upon property owners and house builders that it is the only brand made in the old-fashioned, hand-labor way—exactly the same as roofing-tin was made in the early days of the industry. The tin made then has lasted until the present day, and “Taylor Old Style” tin is giving satisfactory service in every part of this country after thirty and forty years’ wear—and even longer. We are setting forth the convincing facts in favor of “Taylor Old Style” tin, not only in our own interests, but in the interest of the tin plate industry in general, since the standard for tin plate of all kinds has fallen so greatly during the past decade through severe competition, and labor-saving quality—cheapening methods of manufacture. It is necessary to place the facts very strongly before the man who pays for the tin, to ensure the use of a good quality.”



**THE CRAFTSMAN WORKSHOPS CATALOGUES** The three catalogues recently issued by The Craftsman Workshops make quite an interesting library series, illustrating the various activities devoted to house furnishing, and are very complete in their several departments. Either of these new publications of Craftsman Furniture, Hand-wrought Metal Work or the Needlework Catalogue will be sent to any address upon receipt of ten cents in stamps. Our Home Leaflet, devoted to the special features of **THE CRAFTSMAN**, is sent free upon application.



**THE CRAFTSMAN WOOD FINISHES** The demand for The Craftsman Wood Finishes has grown so urgent that Mr. Stickley has been compelled to prepare the materials so that they can be used even by those unskilled in the art of wood finishing.

These materials are now put up ready for use in any quantity desired, with such complete instructions that, if carefully followed, even an amateur may obtain the same results as shown in *The Craftsman Cabinet Work*.

By their use the texture of the wood is preserved and its natural beauty fully developed. The soft, dull surface given by The Craftsman finish brings out in our common woods a friendliness and a woody quality which is so satisfying that no other decoration is needed.

These finishes may be had in almost any shade of brown, green or gray, and should form a part of the color scheme of the room.

For twenty-five cents in stamps or coin, ten selected samples of different woods and finishes will be sent, or the same number of samples finished in any color or kind of wood desired.

If you will state, as nearly as possible, the number of square feet of surface to be finished, a very close estimate of the quantity of material required and its cost, and also the probable cost of the work will be sent. Address Gustav Stickley, Craftsman Building, Syracuse, N. Y.



# OUR HOME DEPARTMENT

WERE we to base our conclusions upon the letters received by our Home Department since its initial appearance in the January number, we should be almost justified in the belief that there is little need for further exhortation on the subject of beauty as expressed in the home and its furnishings.

Our readers have been not only quick to catch the spirit of our teachings, but eager and anxious to test the worth of our precepts with practical experiment. The result has been gratifying to them as it has to us.

In this instance we have chosen as a topic for discussion the treatment of wall surfaces—this in response to a number of inquiries dealing with the problem in its more or less varied phases.

## THE TREATMENT OF WALL SURFACES

The walls of a room primarily considered serve but to enclose a certain allotted space and to provide as well a support for ceiling or roof as the case may be.

The problem of clothing these flat broad surfaces with interest rests first of all with the architect, and much of the after effect will depend on the skill he may show in what is technically known as "the division of surfaces." Under this head is included the placing of the doors, the grouping of the windows, and such arrangement of wainscot and moldings as shall impress one with a certain well defined relation between part and part.

It should be the further aim of the decorator, be he professional or amateur, so to treat these wall spaces that they shall create no sense of confinement or limitation but serve rather as an unconscious setting for whatever is to constitute the furnishings of the room in question.

Since it is true that the coloring of the walls strikes, as it were, the opening chord of the harmony, and that each tone introduced in carpet, hanging, or upholstery, should be such as shall have reference to this, it will be at once evident that a little care at the outset will prevent much confusion and uncertainty as the work of furnishing progresses.

Wall coverings there are in such variety that one need be governed only by personal preference or financial consideration. Whether the medium used be merely a tinted plaster or the finest of tapestries, the general laws governing their use will be found equally applicable. For purposes of illustration, we have chosen paper as a ground of compromise, since its well deserved popularity has made it by far the most universally accepted of all wall coverings.

To secure that effect of harmony and "oneness" in the house as a whole, it is imperative that from the very start one have a definite color plan in mind. This, while it necessarily involves the consideration of the individual rooms, should have to deal largely with the establishing of a relation between each room and its neighbor, so that in case of a series of rooms, one opening directly into the other, one may be conscious of a prevailing unity throughout.

Just what should govern one in the choice of this color scheme is a difficult matter to prescribe, since its successful handling depends so much on one's instinctive appreciation of what constitutes harmony and what discord.

Such a plan must, of course, take frank recognition of the location of the house, as this will at once determine whether the color effect should be light or dark, whether or not there is an abundance of sunlight or whether the colors chosen must

## OUR HOME DEPARTMENT

be such as shall add the necessary note of warmth and brightness.

As stated in an article on "Color in the House," appearing in the home department for March, it is always a good rule in house decoration to give preference to well tried effects and combinations. One must not forget, even while he should very properly aim to have his house a joy and pleasure to himself, that he owes something to his friends, and no personal preference or idiosyncrasies of taste should be allowed to overrule the established laws of good form in this connection.

Fads and whims, when one has to live with them day by day, become tiring and unsatisfactory, and a house furnished on this principle is almost invariably a disappointment in the end.

A wise selection of paper will be much simplified if one for no instant loses sight of the requirements of any particular room in the general life of the household.

The hall, for example, should afford a kindly welcome. In neither color nor design should the paper used be obtrusive enough to "strike" the visitor immediately upon entering. Some colorings are forbidding at first glance, and among these we may class the hard blue-greens, the magenta reds and the chalky blues with which we are, alas, already too familiar. A red paper in a hall may be very successfully placed, provided the hall is spacious, the wood work rich and dark, and the tone selected be one of a depth and warmth that is especially gracious in a home intended mainly for winter quarters. Other colors that suggest themselves as equally appropriate are soft tones of old gold, tans and greens.

The living room, most properly so called, should be a very embodiment of rest. For the main color effect, green is for this reason always the most desirable. Plain papers are most satisfactory in living rooms, in that they present no distractions

in design and thus afford the best setting for pictures, books, and the little things of homely interest that very naturally accumulate there.

If a figured paper is used, the two tone effects are the best solution of the problem. These are among the most beautiful of the English papers and will be found especially effective where the average figured paper would be quite inappropriate, and yet where the wall surfaces are broad enough to call for the special interest that a well chosen pattern will lend.

As regards the dining room there are a few limitations to be considered; the paper may be figured or plain, as may be desired, and so long as the coloring be bright and cheery, offering a pleasing background for the silver and china ware, one's own personal fancy may be given full play. Old golds, tones of pomegranate, and blue are all capable of great possibility in this connection.

As to ceiling papers, these should, except in the rarest cases, be unfigured, always lighter than the walls in tone and in quiet harmony with them. In a series of rooms it is often well to have the ceiling tone uniform throughout. Whatever the tint selected, it should be such as shall reflect the light and thus give an atmosphere otherwise lacking to the room.

The papers for bedroom use offer such tempting patterns that these may be made quite a feature of the house. The flowered effects in soft pastel shades are daintiness itself, and have a freshness and brightness that is delightful. It is always a pleasure to the prospective owner to be consulted as to the choice of paper for his or her particular room. All of us have personal preferences and nowhere may they be more rightly exercised than in one's own apartment.

Generalizations, however helpful in their way, are oftentimes inadequate to meet the requirements of a special room,

## OUR HOME DEPARTMENT

and it is with the view of setting forth some of the more usual problems and their solution that we have prepared the cuts which serve us as illustration.



LIVING ROOM NO. 1

When the height of a room seems objectionable and it is desired to gain a low broad effect, such a treatment as shown in living room No. 1 will work wonders. This consists of bringing the ceiling tone down in canopy effect to a line and on a level with the window tops, so that the height of the wall to all appearances is materially lowered.



LIVING ROOM NO. 2

Living room No. 2 shows a very successful use of the frieze. Where the room is high enough to warrant it, a border in one of the pretty conventional *motifs* will be found a most charming feature of wall decoration. The landscapes seem to commend themselves particularly to use in living rooms, as there is something inviting and delightfully restful in the low broad lines of hills, and the groupings of quaint tree forms in flat silhouette against the sky. Such designs, mostly the work of English

artists, may be had of almost any dealer in choice papers and are obtainable at short notice in any color scheme desired.



BEDROOM NO. 1

Large rooms will be always more cozy and satisfying when their wall surface is varied, as shown in cut No. 1 of the bedroom series. Conversely the same proposition is true and flat tints will be found to lend quite a perceptible air of size to rooms otherwise small and cramped in their proportions.



BEDROOM NO. 2

Bedroom No. 2 of the same series shows another more formal treatment of a bedroom wall. This might be prettily developed with white wood work, with the panels in grass cloth or burlaps as desired.

If a room seems oppressively low, a paper in striped effect will accomplish much toward creating an appearance of



## OUR HOME DEPARTMENT

added height, and in such a case, no border should be used but the wall tint brought up to the ceiling line and finished with a narrow wood moulding as shown in cut of bedroom No. 3. Vertical lines may



BEDROOM NO. 3

also be used to advantage for a room that is long and narrow, as they tend to shorten the offending distance and bring the room in better proportion, the length with the width.

Our last cuts show each a very simple suggestion for a wall treatment in a dining room. The upright paneled effect,



DINING ROOM NO. 1

accented by a stencilled pattern, has an air of dignity and refinement; while the treatment shown in cut No. 2 suggests a

cozy and more informal atmosphere. The first might be readily carried out in tinted plaster, burlaps, or a plain paper, while the second seems to call for the texture of burlaps or tapestry to bring out the richness of the wood work, which is always a pretty feature in a dining room.

If such points as we have noted herewith be carefully considered in their relation to any given room, the selection of the paper will be much simplified and the chance of disappointment in the finished effect be reduced to a minimum.

Discard at once, all papers with conspicuous ornament, shiny surfaces, glaring color contrast and most of all those with gilt or metallic lustre. The extravagant border effects designed "to go with" the wall papers may likewise more often



DINING ROOM NO. 2

than not be included in the category of those to be avoided. When a number of possible papers have been chosen, it is well to take a large sample of each and try it in the room in which it is to be hung. See that it goes well with the wood work—a most important consideration always—and likewise that it appears well in artificial as well as daylight.

A paper so chosen is one that will at once satisfy and take its place not as a thing to which one must become accustomed but as having always belonged there.

## OUR HOME DEPARTMENT

### REPLIES AND DISCUSSION

The letters for this month we find particularly full of interest and we have selected a variety which we feel will be full of suggestions to our readers.

The first comes all the way from Lincoln, Nebraska, and is full of enthusiasm for our Home Department and its helpful services.

"We have been subscribers," says the writer, "to your magazine, *THE CRAFTSMAN*, for a year or so, and can hardly see how we managed to get on without it heretofore; and all of your words in recent issues to prospective homebuilders call forth this letter. Our wish is to become members of the 'Homebuilders' Club' to which our subscription entitles us, I believe.

"Our house plans are already drawn and are in general much to our liking. However, they are not 'Craftsmanish.' What can we do to make them so without adding greatly to the expense? I am taking the liberty of sending them for your inspection. Our foundation is to be of gray frame faced artificial stone and the porch column supports and chimney of a beautiful brick made at Omaha. This brick is of a soft gray color with a suggestion of reddish brick in its makeup. That is as far as we have gone with our exterior color scheme.

"We have two lots in the middle of a block, rather high up from the street level, facing west. We wish to build on the north lot. There are no trees on the property now so we shall have to wait until another year for even a little foliage. As you will see by the plans, the porch is to be enclosed with siding. Can you suggest anything better? As to the interior we expect to have no hard wood. Will you tell in detail how to prepare the softer woods for the best results in stains, etc. I should like dark floors down stairs.

"And we want you to give us a color scheme for wood work and walls if you will be good enough.

The front hall we wish to furnish with your furniture and have now a costumer in the Baronial finish with black iron hooks. We are fortunate in possessing some heirlooms in the way of rosewood and mahogany drawing room furniture for our largest room. The plan says white enamel for the wood work in that room, but we are not satisfied so; yet we know nothing better.

"We have your dining room furniture, Baronial oak finish and copper handles. The chairs have the rush seats. This room will have south-east exposure, as you will see. The wood work would be pretty like the furniture.

"The library is to be furnished in weathered oak, your furniture, so the wood should match, I suppose. We have a rug which we will probably have to use in this room. It is a Navajo blanket, very heavy, in the bright red, bright green, and dark blue colors with a bit of orange and white in the border. This, as you will see, is a north room. I am afraid of the whole being most incongruous with the different colors and styles of furniture opening together as they do. If you should think best to use a stencilled border in any of these rooms, picturing trees, etc., how are we to get the stencil patterns? I could find nothing of the sort in this middle western city.

"I rather think I should like all of the bedrooms in white enamel. Will that be all right if antique mahogany in the south-west bedroom and wicker furniture are used? The south-west room (my room) I should like in blue. What shade do you suggest? The room back of it (a child's room) I want in some way to combine pink and blue.

"The small front west bedroom (for a

## OUR HOME DEPARTMENT

guest) will probably have Flemish oak furniture, some that we have also. The other bedrooms (all to be used by members of the family) I have made no color plan for.

"It is my wish to abide by your advice, as far as possible, so in writing will you be good enough to tell me the kind of curtains and portieres to be used, as I hope to get these or the designs at least through you. I think I should like two pairs of portieres between the living room and the dining room.

"We are about to have our first home, after several years in rented flats, hotels and "on the road," and while we have not embraced the "simple life" to an astonishing degree, we are, nevertheless, anxious to have a simple artistic home. All you say will be of great interest and help, I am sure. May I ask for a speedy reply as the builders are waiting for instructions."

To which we replied thus:

"We are glad to advise you that your house plans have reached us safely and we trust that such suggestions as we make herewith will prove helpful and suggestive to you.

"In regard to the exterior of the house, we think the general effect good. The front is nicely proportioned but we think that we should have had the windows on the sides somewhat more uniform in size and arrangement. We mean by this that we should have considered more carefully the division of space which the broad ends of your house present and should have aimed to have the windows arranged so as to secure a more pleasing effect. As it now stands it is somewhat spotted and lacking in unity.

"We suggest that instead of the siding you have the entire surface shingled. The roof may be stained a soft forest green and the side walls a light brown or tan but without any hint of yellow. This will harmonize nicely with the brick of your

column supports and chimneys. The green of the roof can be repeated, with good effect, in the window frames, and we advise that the sash be painted white so as to give a strongly defined line and accent to the windows. You will find that these colors will receive a nice setting when your trees and shrubbery get far enough advanced to give some effective mass of color.

"Your interior shows a nice arrangement and one that promises possibilities in the matter of arrangement of furniture, portieres, window draperies, etc.

"We should have the wood work of the hall and library a soft brown and have the walls of both in a tone of rich old gold. This color may be carried out in tinted plaster, a burlaps, or paper. In the hall a simple wainscoting could be used to advantage. In the library the ceiling tone, which we should have of old ivory throughout the entire first floor, could be brought down to form a dado. The Navajo rug would be entirely appropriate in the library and we should have the window draperies a raw silk in a clear golden tint harmonizing with the greens and blues of the rug and carrying out a touch of orange in its border.

"The wood work of the living room we should stain a rich green rather dark and introduce on the walls a tan with a decided pink cast. This will at once bring out all the richness of the mahogany and rosewood of the furniture to be used in the room. The pink tone would be further accented by window draperies of figured linen with the ivory background and the decorative *motif* in an old pink.

"For portieres between the living room and hall, as well as between the living room and dining room, we think that you will find nothing more beautiful than raw silk, which is a fabric lately imported by us for this purpose. Such portieres may be left quite plain or will be very much enriched in effect by the addition of a



## OUR HOME DEPARTMENT

broad band of velour in a harmonizing tone.

"In the dining room, we should have the woodwork a dark brown, repeating the finish of your furniture. Walls in a soft green will form a nice contrast with the other rooms just described and will be quite appropriate since this room has the south exposure. An effect of sunlight and a warm color will be given to the room by some sash curtains of corn-colored silk. We think in the living room it would be well to introduce a dado and this might be plaster or one of the beautiful English borders, showing a simple adaptation of a landscape *motif*.

"White enamel in the bedrooms will be dainty and effective and will be quite appropriate with the wicker furniture and the antique mahogany. If the effect seems a little cold, a small quantity of yellow mixed with the white will give an ivory cast which will be richer and less harsh.

"A soft blue, such as we have indicated in the samples which we are sending you, will be quite appropriate in the southwest room, and for the adjoining room which is to be a child's room we would select a flowered paper, simple in design and arrangement, which will introduce not only the blue but a touch of the pink which you desire. These colors may be again repeated in the portieres, window draperies and floor coverings. For this latter we know of nothing better than the woven rag rugs which can be made to match any tone of paper exactly.

"A soft yellow will be pretty and effective for the guest room and in the other bed rooms we should select the draperies with reference to the taste of the individuals.

"We believe, in this connection, that you will find the accompanying article on the selection of wall paper particularly helpful.

"Under separate cover, we have sent you a number of samples showing window draperies, tints for walls, and the raw silk for portieres.

"We shall also be glad to send you promptly the stains such as we have indicated in our color scheme. These we can send you in any quantity desired at the price quoted on same."

From Fort Hamilton, N. Y., comes the next and while the data given seems somewhat scant, we feel sure that our answer has proved a happy solution to some of the problems confronting the writer.

"As an old subscriber to *THE CRAFTSMAN*, I ask your personal suggestions for handling of:

"Living room: (parlor in house already built) white wood work; white marble mantel extending down around the fireplace; windows on each side of the fireplace, facing N. W. by W.; large window in middle, S. by S. W.; folding doors on E. by S. side, facing fireplace; folding doors on remaining side of room, leading into dining room. Dining room: white wood work. Library: white wood work; large marble mantel extending down around fireplace."

Our reply:

"It always gives us pleasure to hear from our readers and we very gladly give you such suggestions as we are able to make for the room you have mentioned in your communication to us under date of January 17th.

"For the living room, we think that you will find no color more appropriate for the walls than a soft rich green. This can be readily secured in a felt paper which will not only be appropriate with your white wood work but has a restful quality possessed by no other color, this being the most desirable feature of a living room. We suggest that you use as window draperies in this room the Basket Weave Linen or Lustre canvas finished with a line of

## OUR HOME DEPARTMENT

hem-stitching, as indicated in the sample sent you under separate cover. All fire-place fittings and electric fixtures should be of copper.

"The dining room we should carry out in soft modified yellow tones. The ceiling of an ivory tone and the window draperies in figured linen with the cream-colored background. We should have the lighting from side fixtures in either brass or copper. Portieres between dining room and living room to be of green to harmonize with the color of the living room and introducing a bit of color to harmonize with the yellow tones of the dining room.

"For the color scheme of the library, we think that you will find a tan or snuff-brown the most appropriate coloring for walls. These can be considerably enriched and brightened by a touch of terra cotta tones, in old blues, or a bit of green in the window draperies, portieres or couch pillows. The fixtures in this room might be either of copper or wrought iron. The window draperies should be either linen or a soft Shanghai silk in old gold coloring.

"You have given us such a bare outline of your rooms that we have been unable to take the matter up in detail with you but if we can be of further service to you in any of the matters here mentioned, we shall be glad to do so or to give you any further help that you may have need of."

We quote the following for the reason that it brings out a very excellent point concerning the use of a plain floor covering to give an effect of more liberal proportions to the room in question.

"I enclose a sample of terry, or filler, with which a room 14 x 14 feet is covered, and ask you to send me samples of materials that I could use for portieres in an arch opening into this room, also of materials for curtains for windows. The room is of south-western exposure with

two windows facing south and one west. The arch on the east side of the room is six feet wide and seven high and opens into the hall.

"We will use the room for a music room and living room, the library being across the hall and, as it is papered in what is commonly called parlor paper, we wish to cover the walls in some more harmonious paper.

"Your magazine has been of the greatest help to us and our ambition now is to have as harmonious and homelike a home as you each month show in your magazine. This we well know we will not be able to do in our present home, but we want our surroundings to express harmony and that restfulness of simplicity rather than the unrest of a cheap imitation of luxury.

"We have used the plain green filler on the floor that the room may show its real proportions and not look so cramped and small as it now seems. Were we right in adopting such means and now may I ask what color and material on the wall would be most harmonious and restful. As we must limit ourselves a very great deal in all that we do, for we are counted among those of very moderate circumstances, I will have to ask you to bear this in mind when selecting samples for me.

Let me thank you for publishing such a magazine as *THE CRAFTSMAN* and I wish you a larger circulation than ever this year."

To this we replied:

"We think that you will find the Craftsman canvas particularly well adapted for this purpose and can furnish you almost the exact coloring of your filler in this material, as indicated in the samples which we are sending you. Your idea of using this filler on the floor is a good one. A plain surface not only lends dignity to the proportions of the room but carries out the simplicity and restfulness which you de-

## OUR HOME DEPARTMENT

sire to have the furnishings and fittings of your home represent.

"A lighter shade of green might be very attractive as the wall covering for this room or you might find tans or soft browns more pleasing. As the rug is such a decided color, before selecting the wall covering, we would suggest that you have large samples sent to you and that you try them one by one in the room. This is the surest way of securing a color which will be satisfactory. For a living room plain paper will be found more restful, but since your rug is entirely plain and inconspicuous design, introducing greens or soft browns above mentioned would be appropriate."

Our last letter is from one of our constant readers and contains an interesting question concerning the furnishings of a boy's room, especially as regards the color scheme.

"If you have a catalogue with price of table scarfs, etc., I should be glad to have it. What color and description of scarf would you suggest for a Craftsman living room table, where the side walls are green and the panels in beamed ceiling are orange color. Oriental rugs on floor; fumed oak wood work.

"I wish that some time during the summer you would give in *THE CRAFTSMAN* a color scheme for a boy's room (a boy of twenty). It is a southeast room with an upstairs porch opening out of it. The furniture will be of mahogany."

Answer:

"For table scarf in the room which you describe we would select the ivory colored linen and introduce in the applique a green or bloom linen that would be harmonious with the paper. In the flosses it would be well to introduce some of the orange and warm Oriental colors of your rugs.

"We desire to thank you for your suggestion regarding a color scheme for a

boy's room. We shall be very glad at some future day to take this matter up in detail in our magazine. Meanwhile we offer a few suggestions which may be of help:

"Since the room has a southeast exposure, and is in all probability full of light and sunshine, we think that a soft gray-blue for the wall treatment would be beautiful, and we should then carry out the ceiling and frieze in a rich old ivory. The upholstery of the room could carry out the same note of color and the minor details of furnishings could introduce some touches of warmer color; there will be ample opportunity in window draperies and portieres, if such are used, and perhaps three or four comfortable pillows to add some corn color, deep terra cotta or soft old green in the general scheme. These will likewise be entirely in keeping with your furniture and will bring out all the richness of the mahogany."

### CORRESPONDENCE CORNER

Every mail brings to *THE CRAFTSMAN* some word of good cheer from our subscribers. We would gladly send a personal reply to each one of our well-wishers, but take occasion here in the friendly Correspondence Corner to make acknowledgement of their hearty support.

We have space to give a few extracts only from the many letters received since our last publication:

F. R. PETRIE, Library Department of West 56th St. Y. M. C. A., New York City: "You may be interested to know that in our library—exclusively a men's library—*THE CRAFTSMAN* is one of our most popular periodicals. We have an especially large 'artist constituency.'"

WHITNEY PALACHE, San Francisco, Cal.: "It is with pleasure that I enclose my check for renewal of subscription to *THE CRAFTSMAN*. I prize this magazine



## OUR HOME DEPARTMENT

very highly and have in my possession, as you know, a complete set of the magazines in the handsomely bound volumes from your shop."

JAMES STURGIS PRAY, PRAY & GALLAGHER, Landscape Architects, Boston, Mass.: "THE CRAFTSMAN comes regularly to hand and is a great delight."

MRS. TOM E. PARMELE, Plattsmouth, Neb.: "Enclosed find check for my renewal subscription to your splendid magazine. I have each number of THE CRAFTSMAN since its birth, the first two volumes bound and the rest I am sending you by express to be bound like those I now have. This coming summer we expect to build the November, 1904, Craftsman House, the plans for which you have already sent me. I will send you some photographs of the location in a day or so and wish to ask your advice in several matters concerning the house."

GEORGIA L. STARR, Coldwater, Mich.: "I like THE CRAFTSMAN very much and do not wish to lose a single number. As I am thinking of building, the house plans are what interest me most."

MARTHA WOODLING, Greene, Iowa: "Every number of THE CRAFTSMAN has been of interest and deepening interest."

CHARLES W. BELL, Pasadena, Cal.: "I am sending you a new subscriber who is a fine carpenter and builder with Craftsman ideas in embryo which THE CRAFTSMAN will foster and enlarge. I am enjoying your series of Cabinet-making articles. Have a fine set of tools and enjoy using them."

MRS. J. P. LEDBETTER, President Arts and Crafts Club, Coleman, Texas: "You have made it easy I am sure to subscribe for your interesting magazine, but it is not so easy for me to thus impress my Club just now when spring dresses, hats and house furnishings are in demand. This country is a hard one upon women, who are something more than day laborers—no

help for the mother and housekeeper. THE CRAFTSMAN, when I lend it to my friends, is acknowledged by all to be very attractive and enjoyable. Your advertisements I find are first class too, for all of which receive my sincere appreciation."

MRS. HENRY L. SCHLOSSER, Englewood, N. J.: "There are a great many houses in process of construction in this section, but though some of them are very expensive, none of them are remarkable for beauty or adaptability to their situations. I hope I shall find among your plans one I can afford to build, that may prove what can be done with a simple house at moderate expense. I am sure you are doing a great work in raising the standard of house building, in setting forth the house that improves with age, instead of becoming hideous as soon as it ceases to be fashionable."

C. F. LAUBSCHER, Cleveland, Ohio: "I am particularly interested in house building and home making and am deriving new ideas with each succeeding number of THE CRAFTSMAN. Have omitted from this year's list nearly all the periodicals formerly received, retaining, however, THE CRAFTSMAN as the most worthy."

CHARLES A. SNOW, "Laurel Manse," Shelbourne Falls, Mass.: "I may say here that you have reason to be proud of the magazine. Its engravings, its make-up, size, margins, and indeed the general *tout ensemble* are most creditable to editor, printers, and all connected with it. The Home Cabinet series captured my subscription. I thought last year that the discontinuance of the cabinet making articles was a pity, and I am glad to see that they will be resumed during 1905. May success even beyond your hopes be yours."

FRANK P. WOOD, Bangor, Maine: "I have enjoyed your magazine very much and send my subscription for another year."







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